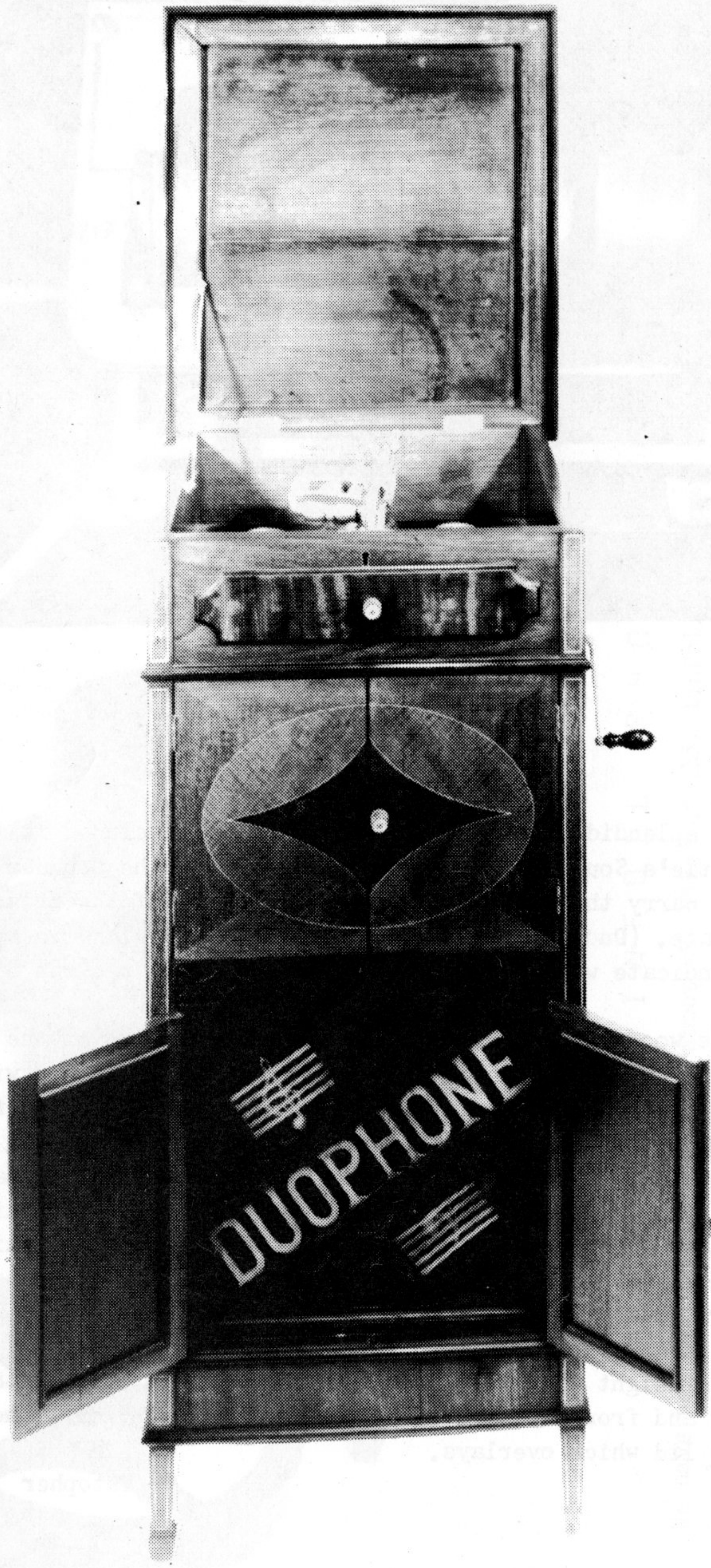


The Talking Machine Review

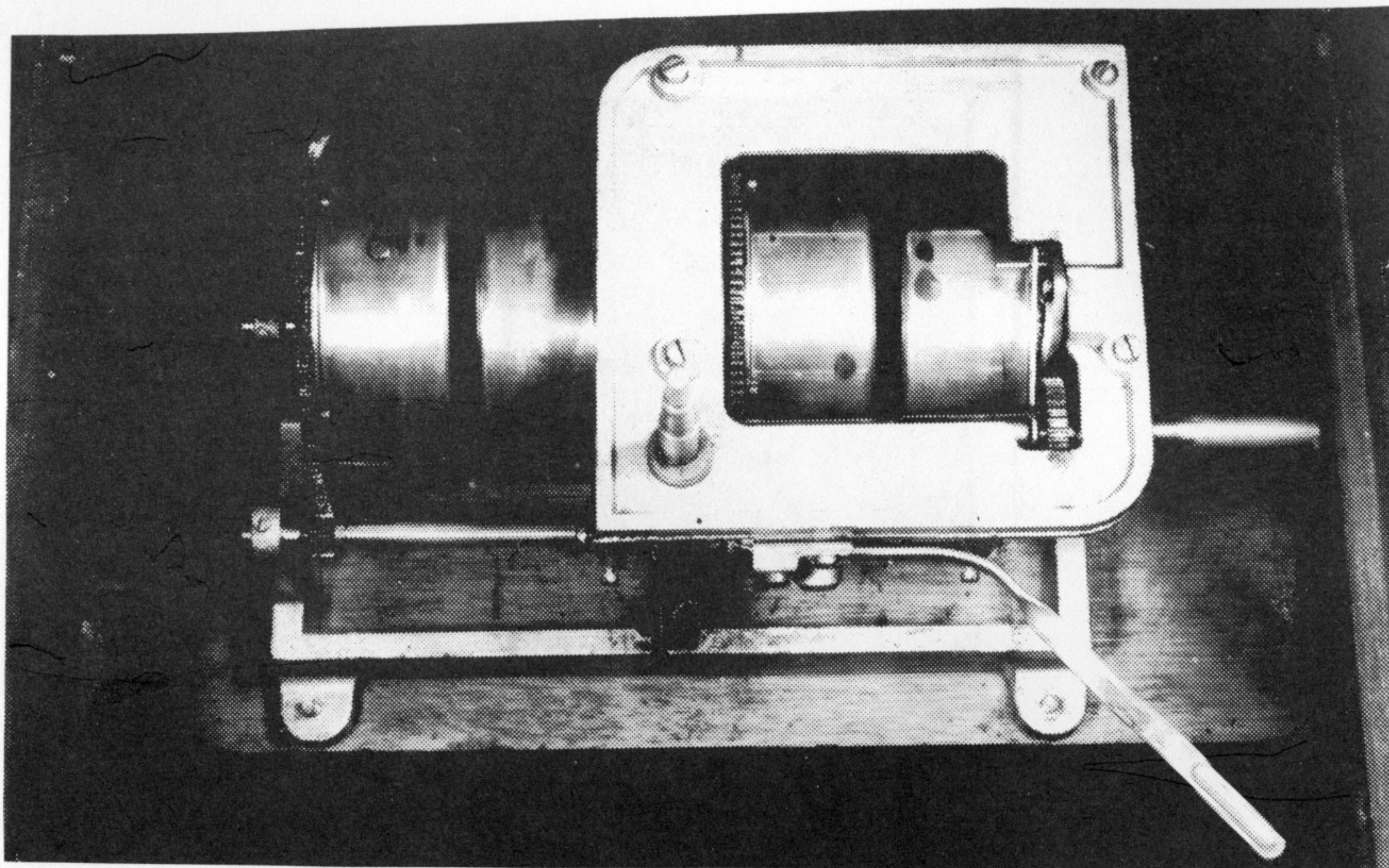
INTERNATIONAL



1976

FEBRUARY

No. 38

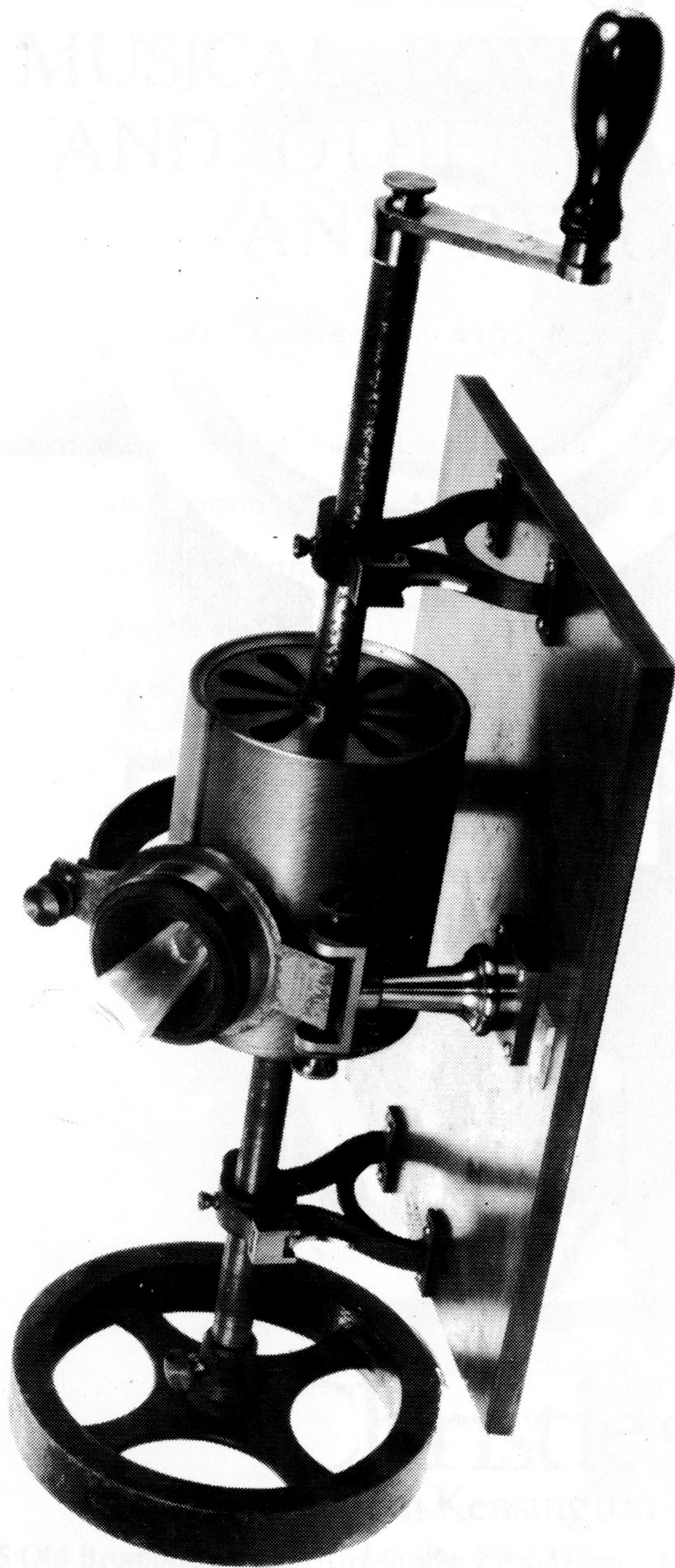


D U O P H O N E

An early and rather splendid Duophone gramophone will be included in the sale on 4th. March at Christie's South Kensington. The labels in the soundboxes are off-white in colour and carry the name C. L. Newland, instead of the brown labels of The Duophone Syndicate. (Duophone had been registered by Newland in March, 1922 and the Duophone Syndicate was formed in July, 1922. Their records did not appear until 1925.)

The internal horn is wooden throughout, and unusual in emerging at the bottom of the cabinet, thus giving a more useful length of horn than is usual with cabinet gramophones of this period. Like many Duophones there is a knob in front which applies the brake and lifts the soundboxes off the record without the user having to open the lid. On later models this has a neat, purpose-made mechanism inside the cabinet, but on this model, the lever operating the release mechanism is adapted from a standard gramophone brake. A remarkable feature of this example is its motor; (shown above) one of the biggest I have seen in a gramophone. It has four $1\frac{1}{2}$ -inch springs, but carries no maker's name. I think it is of Swiss origin. The drive to the turntable sprindle is by crown-wheel and pinion. The dimensions are = Height when lid closed $45\frac{1}{2}$ inches (115 cm). Width of case $20\frac{1}{2}$ inches (52 cm), and front to back of case 23 inches (58.5 cm), these two latter being at the lid which overlays.

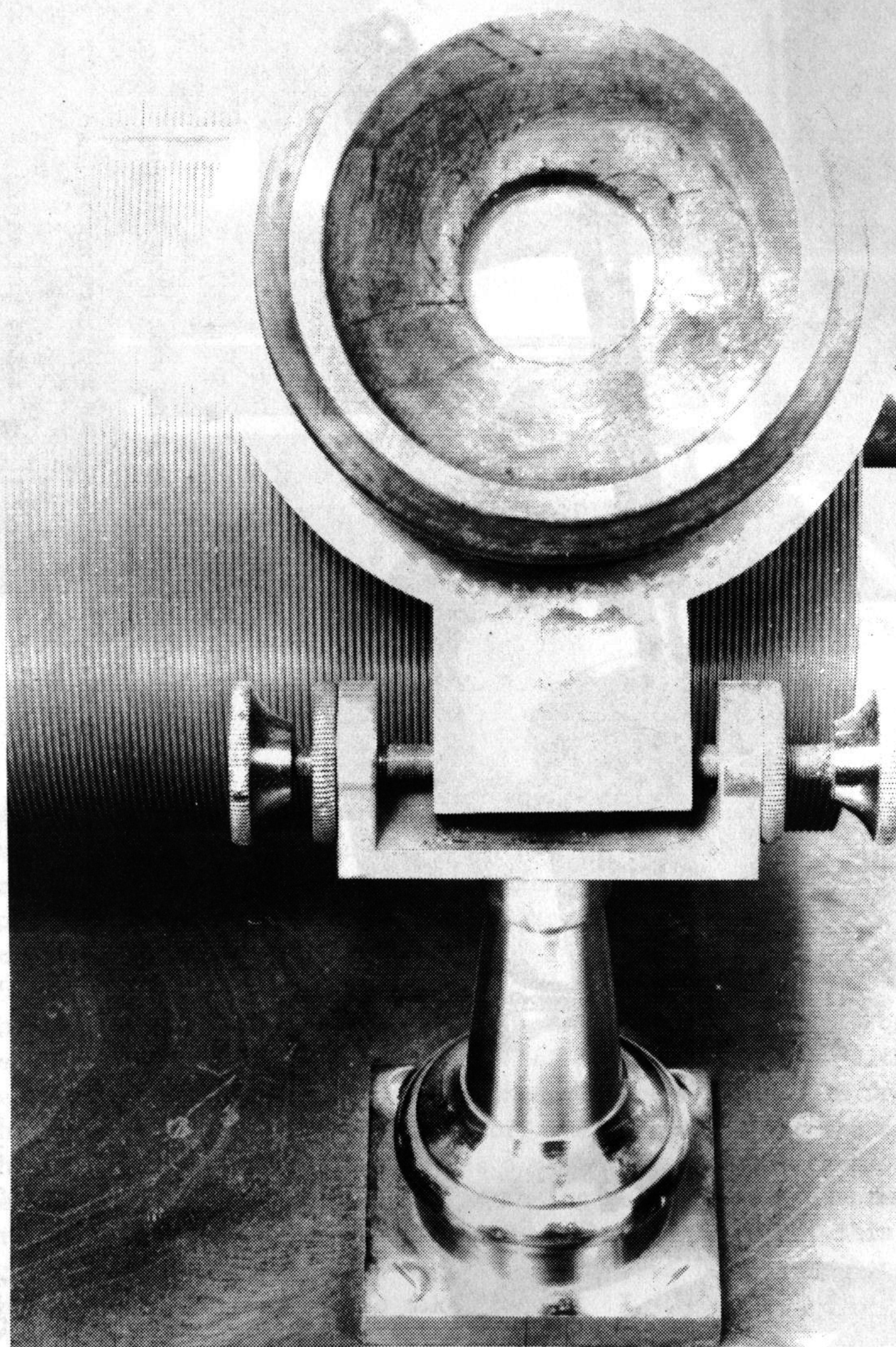
Christopher Proudfoot



K R Ü S S T I N F O I L P H O N O G R A P H

We have yet to discover something about the maker of this tinfoil phonograph of which the plaque merely says, 'Krüss Optisches Institut Hamburg'. The flywheel does not clear the table on which it is placed. The basboard has a square unpolished edge so must have originally been fitted on to a mounting or plinth. Length of base 17 inches. Width of base 13 inches. Diameter of flywheel $9\frac{1}{4}$ inches and width of outer rim of flywheel, left to right $1\frac{7}{16}$ inch. Length of mandrel $6\frac{3}{4}$ inches (17 cm) diameter of mandrel $5\frac{1}{2}$ inches (14 cm). Overall length of rod on which mandrel mounted 27 inches.

Christopher Proudfoot



DETAIL OF THE KRÜSS PHONOGRAPH

SALE OF MUSICAL BOXES, TALKING AND OTHER MACHINES AND RECORDS

on Thursday 4th. March, 1976 at 10.30 a.m.

The sale will include the splendid
Duophone and the Krüss tinfoil
phonograph illustrated on the previous
pages.

Also a Zon - o - phone 'Dog - type' disc
talking machine, a coin-in-slot gramophone
and the Donegall collection of jazz records;
not to mention disc and cylinder musical boxes,
typewriters, sewing machines and radio sets.



Christie's

South Kensington

85 Old Brompton Road London SW7 3JS Tel: 01-589 2422

CARL BRISSON

B. ENGLUND



For some unknown reason Carl Brisson's Scandinavian recordings have been omitted from those discographies in which one would expect them to appear, even when, as in one case, recordings were made in London. Full details are given below. All recordings made in Stockholm are sung in Swedish unless the title is given in English. All recordings made in Copenhagen are sung in Danish unless the title is given in English. To the best of my knowledge he made no other recordings than these after World War II, except six titles for the American Apollo label in 1946. My thanks go to fellow-researchers Mats Elfsröm of Sweden and Axel Andreason of Denmark for help with recording dates.

Stockholm, c. October, 1918. acc. by orchestra.

Sto 1349	Jag måste hem i natt	Od A	148568,	2255
Sto 1350	Tollie från Amerika	Od A	148569,	2256
Sto 1351	Flickan från Södermalm	Od A	148573,	2256
Sto 1352	Om du inte kommer fram och kysser mig	Od A	148571,	2318
Sto 1353 ?	Om jag finge byta plats me herr Karlsson	Od A	148608,	2319
Sto 1354	Blått	Od A	148607,	2255
Sto 1355	Vill du möta mig ensam kväll	Od A	148570,	2319
Sto 1356 ?	Du är visst en smula dragen	Od A	148580,	2332
Sto 1357 ?	Låt oss ha en trevlig kväll i kväll	Od A	148579,	2332
Sto 1358	Kan du tämja vilda kvinnor	Od A	148578,	2319

Stockholm, c. spring 1919

Den lilla Ann! - Marie	Od A	148745,	953
Kom över hit	Od A	148746,	953, 954
Följ med mig till Yama Yama	Od A	148747,	954
Södergraven	Od A	148748	955
Min gamla mor	Od A	148749	955

Copenhagen, 29th. June, 1940.

1383 HDK Jeg sang den som barn

Polyphon X 43300

1384 HDK Visen om København

Polyphon X 43300

Note: this record was originally issued in April, 1939, pressed from Decca masters DR3378 1 and DR3379-1 (recorded in London 4th. March, 1939). As the above issue is identical, we must assume that it was merely dubbed from the earlier issue, in 1940.

Copenhagen, 15th. July, 1949. Acc. by orchestra conducted by Emil Reesen.

DHDK 2708 Højt fra træets grønne top

Polyphon X 51307

DHDK 2709 Det kimmer til julefest

Polyphon X 51308

DHDK 2710 Julen har bragt velsignet bud

Polyphon X 51307

DHDK 2712 Når de lyse lærker synger over Danmark Polyphon X 51301, X 51303

Copenhagen, 16th. July, 1949. Acc. by orchestra conducted by Emil Reesen.

DHDK 2711 Glade jul, dejlige jul

Polyphon X 51308

DHDK 2713 Kærlighedens klokke

Polyphon X 51302, X51303

DHDK 2714 Hjertets sang

Polyphon X 51302

DHDK 2715 Visen om København

Polyphon X 51301

Stockholm, 19th. September, 1949. Acc. by orchestra conducted by Hans Schreiber.

Sto 7877-1 My best to you

Od ZA 11

Sto 7878-1 When I smoke a cigarette

Od ZA 11

Sto 7879-1 Fem smutsiga små fingrar

Od ZA 12

Sto 7880-1 Brisson potpourri

Od ZA 12

Copenhagen, 12th. August, 1952. Acc by orchestra conducted by Teddy Petersen.

3181-1 HDK May the good lord

Polyphon X 51499

3182-1 HDK With these hands

Polyphon X 51500

3183-1 HDK Det er Danmark

Polyphon X 51499

3184-1 HDK Loveliest night

Polyphon X 51500

Copenhagen, 18th. November, 1952. Acc. by orchestra conducted by Teddy Petersen

3261 HDK Cocktails for two

Polyphon X 51532

3262 HDK A little white gardenia

Polyphon X 51532

3263 HDK Mit barndomshjem

Polyphon X 51535

3264 HDK Der er alt for mange blomster her i Norden Polyphon X 51535

Some problems facing Mr. Edison

Thomas A. Edison, when he was congratulated upon his forty sixth birthday, declared that he did not measure his life by years, but by achievements or by campaigns, and that he looks forward to no period of rest, believing that for him, at least, the happiest life is a life of work. In speaking of his campaigns Mr. Edison said:

"I do not regard myself as a pure scientist, as so many persons have insisted that I am. I do not search for the laws of Nature, and have made no great discoveries of such laws. I do not study science as Newton, and Kepler, and Faraday, and Henry studied it, simply for the purpose of learning truth. I am only a professional inventor. My studies and experiments have been conducted entirely with the object of inventing that which will have commercial utility. I suppose I might be called a scientific inventor, although there is no distinction."

When Mr. Edison was asked about his campaigns and those achievements by which he measured his life, he said that in the past there had been first the stock-ticker (tape machine) and the telephone, upon the latter of which he worked very hard. But he regarded the greatest of his achievements, in the early part of his career, as the invention of the phonograph. "That," said he, "was an invention pure and simple. No suggestion of it, so far as I know, had ever been made; and it was a discovery made by accident, while experimenting upon another invention, that led to the development of the phonograph."

"My second campaign was that which resulted in the invention of the incandescent lamp. Of course an incandescent lamp had been suggested before. There had been abortive attempts to make them, even before I knew anything about telegraphing. The work which I did was to make an incandescent lamp which was commercially valuable, and the Courts have recently sustained my claim to priority of invention of this lamp. I worked about three years upon that. Some of the experiments were very delicate and difficult. Some of them needed help which was very costly. That so far has been, I suppose, my chief achievement. It certainly was the first one which made me independent, and left me free to begin other campaigns without the necessity of calling for outside capital, or of finding my invention subjected to the mysteries of Wall Street manipulation."

The hint contained in Mr. Edison's reference to Wall Street, and the mysteries of financiering which prevail there, led naturally to a question as to Mr. Edison's future purpose with regard to capitalists, and he said:

"In my future campaigns I expect myself to control absolutely such inventions I make. I am now fortunate enough to have capital of my own, and that I shall use in these campaigns. The most important of the campaigns I have in mind is one in which I have now been engaged for several years. I have long been satisfied that it was possible to invent an ore concentrator which would vastly simplify the prevailing methods of extracting iron from earth and rock, and which would do it much cheaper than those processes as to command the market. Of course I refer to magnetic iron ore. Some of the New Jersey Mountains contain practically inexhaustible stores of this magnetic ore, but it has been expensive to mine. I was able to secure mining options under nearly all these properties, and then I began the campaign of developing an ore concentrator which would make these deposits profitably available."

"This iron is unlike any other iron ore. It takes four tons of the ore to produce one ton of pure iron, and yet I saw, some years ago that if some method of extracting this ore could be devised, and the mines controlled, an enormously profitable business would be developed, and yet a cheaper iron ore - cheaper in its first cost - would be put on the market. I worked very hard upon this problem, and in one sense successfully, for I have been able, by my methods, to extract this magnetic ore at comparatively small cost, and deliver from my mills pure iron bricklets. Yet I have not been satisfied with the methods; and some months ago I decided to abandon the old methods, and to undertake to do this work by an entirely new system. I had some ten important details to master before I could get a perfect machine, and I have already mastered eight of them. Only two remain to be solved; and when this work is complete, I shall have, I think, a plant and mining privileges which outrank the incandescent lamp as a commercial venture, certainly so far as I am myself concerned. Whatever the profits are, I shall myself control them, as I have taken no capitalist in with me in this scheme."

Mr. Edison was asked if he was willing to be more explicit respecting this invention, but he

declined to be, further than to say: "When the machinery is done as I expect to develop it, it will be capable of handling twenty thousand tons of ore a day with two shifts of men, five in a shift. That is to say, ten workmen working twenty hours a day in the aggregate, will be able to take this ore, crush it, reduce the iron to cement-like proportions, extract it from the rock and earth, and make it into bricklets of pure iron, and do it so cheaply that it will command the market for magnetic iron."

Mr. Edison in speaking of this campaign, referred to it as though it was practically finished; and it was evident in the conversation that already his mind turns to a new campaign, which he will take up as soon as his iron-ore concentrator is complete and its work can be left to competent subordinates.

He was asked if he would be willing to say what he had in his mind for the next campaign and he replied: "Well, I think as soon as the ore-concentrating business is developed and can take care of itself, I shall turn my attention to one of the greatest problems that I have ever thought of solving, and that is, the direct control of the energy which is stored up in coal, so that it may be employed without waste and at a very small margin of cost. Ninety per cent of the energy that exists in coal is now lost in converting it into power. It goes off in heat through the chimneys of boiler rooms."

"You perceive it when you step into a room where there is a furnace and boiler. It is also greatly wasted in the development of the latent heat which is created by the change from water to steam. Now that is an awful waste, and even a child can see that if this wastage can be saved, it will result in vastly cheapening the cost of everything which is manufactured by electric or steam power. In fact, it will vastly cheapen the cost of all the necessities of life, and I suppose the results would be of mightier influence upon civilisation than the development of the steam engine and electricity have been. It will, in fact, do away with steam engines and boilers, and make the use of steam power as much of a tradition as the stage coach now is."

"It would enable an ocean steamship of twenty thousand horse-power to cross the ocean faster than any of the crack vessels now do, and require the burning of only two hundred and fifty tons of coal instead of three thousand, which we now require, so that, of course, the charges for freight and passenger fares would be greatly reduced. It would enormously lessen the cost of manufacturing and of traffic. It would develop the electric current directly from coal, so that the cost of steam engines and boilers would be eliminated. I have thought of this problem very much, and I have already my theory of the experiments, or some of them, which may be necessary to develop this direct use of all the power that is stored in coal. I can only say now, that the coal would be put into a receptacle, the agencies then applied which would develop its energy and save it all, and through this energy electric power of any degree desired could be furnished."

"Yes, it can be done; I am sure of that. Some of the details I have already mastered, I think; at least, I am sure that I know the way to go to work to master them. I believe that I shall make this my next campaign. It may be years before it is finished, and it may not be a very long time."

Mr. Edison looks farther ahead than this campaign, for he said: "I think it quite likely that I may try to develop a plan for marine signalling. I have the idea pretty well formulated in my mind. I should use the well-known principle that water is a more perfect medium for carrying vibrations than air, and should develop instruments which may be carried upon sea-

going vessels, by which they can transmit or receive, through an international code of signals reports within a radius of say ten miles. (From 'Science Siftings' 5th August, 1893 - extracted by Frank Andrews.)

Н. Ф. МОХАХОВЪ

M. WYLER



(Article copyrighted by
Michael Wyler, 1976)

M O N A K H O V Nikolai Fyedorovitch. 18th. March, 1875 - 5th. July, 1936 .

Russian actor and baritone.

As a youth he sang with the Smolny Cathedral choir and made his first public appearance in 1895 in St. Petersburg in an amateur performance. From 1896 he began to appear in café - chantant as a satirical singer, sometimes in partnership with P. F. Zhukov. In 1904 he made his debut in operetta in "Monna Vanna" by Velentinov with Saburov's company in Kiev. He appeared in buffo roles with operetta companies in Saratov, Kiev, Rostov-on-Don and other cities. In 1907 he sang at the Moscow Hermitage and the St. Petersburg Buffo Theatre, and from 1910 to 1912 he worked as a producer at the Panaevsky and other theatres. In 1913-14, at the Moscow Free Theatre, he sang the roles of Leanas Ivanovitch in the first operatic performance of "Sorotchinsky Fair" and Calchas in "La Belle Helene". Among his best roles were Freddy in "Die Dollarprinzessin" and Pipo in Audran's "The Red Sun".

Monakhov had always felt strongly attracted to the dramatic theatre and after the October Revolution in 1917, together with M. F. Andreyeva and Gorky, he joined the Bolshoi Dramatic Theatre in Petrograd. His gifts as a tragedian now had ample scope to flower. On the day of the opening of the theatre he played the role of King Philip in "Don Carlos". His Shakespearean interpretations (Iago, Shylock and Julius Caesar for example) were always vivid and dramatically and at the same time in the authentic tradition. He demonstrated his continued mastery of comedy in several of Moliere's works after which this extraordinarily versatile artist embarked on a series of heroic roles by contemporary Soviet playwrights. In parallel with his work in the dramatic theatre he continued to tour in operetta until 1927 and also appeared in films of the period. In 1932 he was honoured by the state with award of People's Artist of the Soviet Republic.

ELECTRIC

We shall shortly be publishing an article about cylinders made by the ELECTRIC company and should like our listing of their cylinders to be as complete as possible. We should like to borrow any catalogues of Electric cylinders. (We know that one English collector had one, but forget who.) Our 'blanks' at present are:-

1, 3, 4, 5, 6, 7, 8, 10, 11, 14, 15, 16, 17, 18, 19, 20, 21, 23, 24, 25, 27, 28, 34, 37, 38, 51 to 101, 104, 105, 106, 111, 113, 115, 119, 120, 123, 125, 133 to 201, 203, 204, 211 and onwards.

1000, 1001, 1002, 1003, 1004, 1006 to 1020, 1023, 1025, 1027, 1028, 1029, 1031, 1032, 1034, 1035, 1036, 1040 to 1046, 1048, 1050, 1052 to 1058, 1060, 1061, 1062, 1063, 1065, 1066, 1067, 1068, 1069, 1072 to 1080, 1083 to 1091, 1093, 1095, 1096, 1098, 1100 to 1106, 1108, 1119 to 1123, 1127, 1130 to 1133, 1135, 1136, 1138, 1144, 1148, 1149, 1155, 1170, 1173, 1174, 1175, 1187, 1188, 1192, 1193, 1195, 1196, 1199, 1200, 1224 and onwards.

The names of artistes are required for cylinders 205 to 210, and 1200 to 1224.

Send details of the above to Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.

VARIOUS

We should like details for various other makes of which we give the catalogue numbers still 'blank'.

T H E B E L L 5½ and 6 - inch diameter discs. 280, 281, 282, 283, 284, 285, 286, 287, 288, 294, 295, 296, 297, 299 to 305, 308, 309, 312, 313, 314, 317, 319, 327, 329, 330, 332, 336, 339, 340, 343, 344, 346, 349, 352, 353, 354, 355, 356, 379 to 383, 386, 387, 390, 396, 397, 398. Any numbers between 400 and 700, 702 to 707, 711 to 715, 718, 722 to 726, 729, 732 to 734, 736 to 739, 740 to 744, 746 to 758, 759, 760, 763 to 774, 791, 792, 797 and onwards.

B R O A D C A S T 8-inch diameter. 133, 435, 543, 614, 645.

'S' prefixed numbers. S4, S7, S8, S9, S11, S13, S14, S16, S18, S21, S22, S26 and higher.

B R O A D C A S T SUPER TWELVE 10-inch diameter. 3184 and 3185.

B R O A D C A S T NEW SERIES. 8-inch diameter. 1005, 1007, 1013.

B R O A D C A S T SUPER TWELVE and **BROADCAST TWELVE SCOTTISH.** Information is wanted about any Broadcast Super Twelve ten-inch Scottish records with SC prefixed catalogue numbers, also Broadcast Twelve Scottish records with a catalogue number series commencing at 01 or S.01.

C O L I S E U M R E C O R D, later **COLISEUM.** 10-inch diameter. Series which commenced at 1,200. = 1246, 1251, 1252, 1285, 1286, 1308, 1309, 1323, 1324, 1325, 1357, 1358, 1359, 1529, 1530, 1978, 1350, 1385, 1521, 1986, 1987, 2023, 2025, 2028 to 2038, 2040, 2041, 2042, 2044, 2045, 2046, 2049, 2050, 2053 to 2057, 2060 and onwards.

C O L U M B I A, **COLUMBIA RECORD,** **COLUMBIA RENA** and **RENA DOUBLE FACE RECORD** = all 12-inch diameter. The following records could be found with any of the four labels above.

492, 764, 771, 772, 773, 774, 775, 9019 to 9025, 9151, 9152, 9153, 9222, 9393, 9395, 9660, 9661, 9662, 9708, 9710, 9720, 9781, 9921, 9898, 9899.

B Record Research - VARIOUS

C O L U M B I A, COLUMBIA RECORD, COLUMBIA RENA and RENA DOUBLE FACE RECORD = all 10-inch diameter. The following records could be found with any of the four labels above.

2166, 2500 to 2505, 2511, 2701, 2918 to 2922, 2948, 2949, 3183, 3471, 3527, 3570, 3571, 3574, 3589, 3805, 3806, 3868, 3869, 3895, 3949, 3995, 4030, 4061, 4146, 4317, 4843, 4844, 4845, 4852, 4914, 5050, 5210, 5231, 5317, 5333, 5378, 5379, 5475, 5543, 5563, 5594, 5595, 5596, 5597, 5598, 5599.

C O L U M B I A 10-inch DB331, DB1538, DB1876

C O L U M B I A 12-inch DX1710, DX1711, DX1178, DX8400.

Z O N O P H O N E double-sided 10-inch(made by Gramophone Co. Hayes.) 6062, 6178.
d/s 10 inch. Any with numbers in 3,000 and 4,000 series.

A C O 10-inch.G15432, G15461, G 15462, G15475, G15476, G15494, G15498, G15500, G15540, G15543, G15568, G15587, G15630, G15654, G15712, G15713, G15714, G15715, G15716, G15717, G15718, G15792, G16000

A C O 12-inch, F33033 and F33034

A C T U E L L E R E C O R D S (from Pathe) 10-inch diameter. 10501, 10503, 10837, 10839.

A C T U E L L E R E C O R D S 12-inch diameter. 15169.

A E O L I A N V O C A L I A N, later VOCALION.

A prefixed numbers=A0175, A0176, A0180 to A0186, A0192, A0195, A0271 and higher.

B " " B3019, B3020, B3021, B3022, B3023, B3025 to B3031, B3035, B3036, B3042 to B3099, B3124 and higher.

C " " C01016, C01017, C01028 to C01033, C01035 to C01043, C01045 to C01053

D " " D02029 to D02037, D02049, D02077, D02078, D02156.

J " " J04045 to J04099, J04116.

K " " K05094 to K05097, K05145, K05180, K05229, K05263, K05264, K05313
and higher.

L " " L5003 to L5006, L5010, L5011, L5017 to L5032, L5037 and higher.

M " " M1115, M1170 to M1172.

R " " R6010, R6034 to R6049, R6069 to R6071, R6108, R6148 and higher.

X " " X9014 to X9019, X9138, X9145, X9181, X9186, X9405 to X9416, X9473, X9474, X9490, X9553, X9557, X9579, X9589 to X9591, X9609, X9620 to X9623, X9627, X9636, X9637, X9641, X9648, X9659, X9660, X9661, X9680, X9684, X9723 to X9725, X9740, X9741, X9743, X9761, X9764, X9780, X9782, X9785, X9786, X9796, X9798 to X 9801, X9814, X9828, X9848 to X9850, X9860, X9863, X9866, X9867, X9869 to X9873, X9878, X9886, X9914, X9919, X9933, X9937, X9955, X9984, X9991, X9993 X10017, X10018, X10021 to X10030, X9851, X9855.

Y " " Y8016

B E L L D I S C R E C O R D S 10 1/4-inch diameter. 8, 78, 197, 241, 243, 246, 295, 321 322, 322, 324, 326, 329, 330, 332, 335, 336, 337, 339, 340, 342, 392, 403, 491, 492, 500 503, 504, 505, 506, 507.

Except where otherwise requested, please send all details to
Frank Andrews, 46 Aboyn Road, London NW10 0HA.

An enviable technique, immaculate phrasing and a sure taste all made Monakhov the greatest operetta artist of his day. He had a baritone voice of beautiful timbre and of wide range. He recorded for the Gramophone Company, Lyrophon, Metropole, R.A.O.G. and at least one title on seven-inch black-&-silver Columbia.

The North American Phonograph Company

F. ANDREWS

Appointment of Dealer Contract

As will be noted, this contract appointing Charles Urban a dealer was dated September, 1893, and rule No. 15 was dated 1st. February, 1893. At this time the North American Phonograph Company was sole distributing company for the products of the Edison Works in North America. The North American Phonograph Company was the owners of the Edison Phonograph United States Patents with respect to the improved Edison Phonographs and their wax cylinder records and blanks.

One year later, the company was put into liquidation voluntarily by the manufacturing enterprise of Edison, which meant the end of a company which had been the first monopoly of the Talking Machine Industry in the United States of America, and the world for that matter. As this monopoly collapsed, so a fresh one sprang up in England in the shape of the Edison Bell Phonograph Corporation Limited.

The North American Phonograph Company had been founded by Jesse Lippincott in the summer of 1888, after he had already entered into an agreement with the American Graphophone Company to become the sole outlet for the Bell & Tainter Graphophone which they manufactured, and which recorded and reproduced from wax-coated cardboard cylinders, the first viable recording and reproducing cylinders which were recorded by the relatively new technique of incising into wax the recorded message, as opposed to the then obsolete technique of Edison, which had been to indent tinfoil. The Bell-Tainter technique was covered by a patent owned by the American Graphophone Company, which unlike Edison's patents, did not pass to Lippincott or his North American Phonograph Company.

The North American Phonograph Company had bought the share-stock and patents of the Edison Phonograph Company and had acquired the Sole Sales Agency, which had recently been granted to Mr. Gilliland. The Edison phonographs by this time were wax playing and recording machines, but the cylinders used were made solid throughout, except for a taper bore to allow the record to be accommodated on the taper mandrels of the machines, the taper obviating any tendency for the records to slip on the mandrel when rotating. The Edison machines did not use Edison's recording technique but the development-invention (call it what you will) by the Scotsman, Chichester Bell, and the Yorkshireman, Charles S. Tainter, in Washington.

By the time Mr. Charles Urban became an accredited dealer, Lippincott was dead, and the Bell and Tainter Graphophones were no longer in manufacture, for although their recording technique was the one generally adopted by the whole of the talking machine industry throughout the whole world, their wax coated cardboard records proved faulty in that the coefficient of expansion of the wax used and the base of cardboard, or other paper-like inners, was different, with a subsequent distortion of the records after they had been recorded, thus rendering them impermanent. On the other hand the shorter and larger diameter cylinders of

Edison solved the problem of permanency.

The death of Lippincott effectively brought an end to the monopoly over the Edison Phonographs and the Bell & Tainter Graphophone for, although Lippincott had used his North American Phonograph Company to distribute the Graphophones, the contract with the American Graphophone Company regarding sales and distribution had been between Lippincott himself and not with his North American Phonograph Company. Thus the North American Phonograph Company no longer had the Graphophones passing through their hands, although most of the machines that had been out on lease, found their way back to their depots, under complaint, the manufacture of the same having ceased.

This left the Edison machines the only type obtainable both to the American and British market, which is, I submit, why Bell & Tainter Graphophones are an almost non-existent collectors' piece to be found in Britain, for the British monopoly had only Edison machines as a source of supply.

When Lippincott died and the North American Phonograph Company handled only Edison merchandise, a new President had to be found. This fell to Thomas R. Lombard, the signatory on the contract shown. While I cannot see the exact date of Jesse Lippincott's death in reference books available to me I deduce it to be in the first part of 1893. It was prior to the third convention of the National Phonograph Association which took place in about May, 1893. This Association originally consisted of the producing companies, the North American Phonograph Company and about thirty-three or so companies or dealers which were enfranchised with similar contracts to that shown herein, commencing opposite.

Among those companies was one which had been in existence before the North American Phonograph Company had been founded, but which did not become incorporated until after it. This was the Columbia Phonograph Company of Washington, founded in 1888 and incorporated in January, 1889. This company hired out, or leased out, Edison phonographs and Bell & Tainter Graphophones and became one of the thirty-three subsidiary companies of the North American Company, but its connection with the American Graphophone Company and its Graphophones continued after the death of Lippincott, and eventually the directors of the Columbia Phonograph Company became the directors of the American Graphophone Company, the two companies becoming virtually one, except that the Columbia Phonograph Company had its area of operation restricted to the District of Columbia.

In 1894 these two companies founded a new company, which was to act as Sole Sales Agency for the American Graphophone Company throughout the world, except for the area already the province of the Columbia Phonograph Company. The new company was styled the "Columbia Phonograph Company, General" and it was through this company that the new Graphophones, now designed to take the Edison type solid wax cylinders, were to be put on the world's markets, the machines soon to be called Columbia Graphophones.

It is with this new Company that I now wish to deal so we will have a new heading.

INDESTRUCTIBLE CYLINDERS and JOHN G. MURDOCH & CO. F. ANDREWS

A British branch of the Columbia Phonograph Company, General opened in London in May, 1900. This branch was also the Headquarters for the whole of Europe. It would have been pointless establishing itself here earlier because of the patent situation in Britain.

(continued on page 578)

The North American Phonograph Company,

EDISON BUILDING,
NEW YORK.

MASONIC TEMPLE,
CHICAGO.

Chicago, Sept. 1st, 1893. 1892.

Dear Sir:

Under the authority of THE NORTH AMERICAN PHONOGRAPH COMPANY, you are hereby appointed a Dealer in Edison Phonographs and Supplies and other articles of merchandise that may be marketed by us in the following territory, viz.:

ALL COUNTIES IN THE STATE OF MICHIGAN EAST OF AND INCLUDING
BAY, SAGINAW, GENESEE, LIVINGSTON, WASHTENAW AND
MONROE.

The rules and conditions under which you are to operate are annexed to this letter and form a part thereof.

Phonograph outfits, as described in the official catalogue of this Company, will be billed to you at the regular retail price, less 30 per cent.

Phonographs will be billed to you at the regular retail price, less 33 1/3 per cent., and supplies will be billed in the same manner, less such commission as may be allowed, which will vary from 10 per cent. to 33 1/3 per cent., according to their nature.

All machines and supplies ordered by you will be shipped from our place of manufacture at "Consignee's Risk," and payment for same must be made

in Chicago Exchange on the 10th day of each month following
that of shipment by us.

This appointment will take effect on receipt of letter of acceptance.

and Bond as agreed

and will remain in force for the period of 3 months, and will thereafter continue, subject to cancellation, upon 30 days' notice from either party, except as provided for by Rules Nos. 5 and 13.

All orders for machines and supplies must be sent to this office, No. 51
State St., Chicago, Ill. until further notice.

Reports of all business done in your territory must be made weekly in duplicate, one copy to be forwarded by you to the General Manager at Chicago, and the other to the Vice-President at New York.

You will please indicate your acceptance of this appointment, subject to the above terms, by signing the enclosed letter and returning the same to the undersigned. Immediately upon your qualification we will forward to you our regular certificate of appointment.

Chas. Urban, Esq.,

Yours truly,

Detroit, Mich.

Thos. R. Lombard
Gen'l Manager.

The North American Phonograph Company,

EDISON BUILDING, New York.

MASONIC TEMPLE, Chicago.

FEBRUARY 1, 1893.

To Agents and Dealers:

The following Rule, No. **15**, is additional to those under which you are now operating, and takes effect from the date hereof:

Whenever an opportunity arises of effecting a sale to a new customer in territory other than that under your immediate control, you may forward order for same with the name and address of the customer to the office of the North American Phonograph Company, either in New York or in Chicago. We will forthwith transfer the order to our dealer in the said territory, and you will be entitled to a commission of ten per cent. (10%) upon the same, when filled. In the event of our sending you an order for sale to a person in your territory, we will, when such order is filled, debit your account with a commission of ten per cent. (10%), representing the amount credited by us to the dealer from whom the order emanates. Thereafter the customer will become your customer, to the full intent of the meaning. We trust that this subdivision of labor and commission will enable all dealers and agents to be of mutual assistance to each other.

THOMAS R. LOMBARD,

General Manager.

THE NORTH AMERICAN PHONOGRAPH COMPANY.⁵⁷⁵

RULES GOVERNING SALES-AGENTS AND DEALERS.

No. 1.

TERRITORY.

Dealers will be assigned certain specified territory, which shall be the same as that named in their letter of appointment, and they shall have the right to sell in said territory during the time mentioned in said letter, and no business can be solicited outside of said territory.

No. 2.

OUTSIDE BUSINESS.

All dealers are prohibited from making sales outside their specified territory, except said sales be made at their Principal Offices or Salesroom, and to the purchaser in person, cash payment being made at the time and the goods delivered to purchaser, and in such case report of said sale must be made immediately to Home Office, with number of machine and destination. In no case can the Agent or his employee allow any reduction, discount, draw-back, exchange, or other consideration, such as freight allowance or advertising to apply in any sales.

All inquiries from parties outside of Agents' territory are to be referred to The North American Phonograph Company, or the General Agent for the district.

No. 3.

S A L E S .

No sale shall be made at less than list price as published in the official catalogue of The North American Phonograph Company.

Supplies shall be sold at the current list price, published by The North American Phonograph Company, and all supplies must be obtained only from them.

No. 4.

CONTRACTS.

The Company reserves the right to make contracts with educational institutions, and also contracts to supply corporations, firms or individuals whose general or purchasing offices are located outside the territory herein described.

No. 5.**PAYMENTS.**

They must be made in accordance with the terms expressed in the letter of appointment, and failure to pay accounts as specified will be sufficient cause to forfeit contract at the option of the Company under ten (10) days' notice only.

We do not furnish sample machines, or allow any on consignment.

No. 6.**ORDERING.**

When ordering state explicitly kinds and quantities desired, using our regular order form in all cases, and stating how you want the goods shipped, whether by freight or by express. In the absence of such instructions we will act upon our best judgment. All goods are shipped at consignee's risk.

No. 7.**PACKING.**

Whenever an occasion arises that machines are to be returned to the Factory, or to be reshipped to any other point, particular care must be taken in packing them in a proper manner to avoid breakage or injury in transit.

No. 8.**TELEGRAMS, EXPRESS AND FREIGHT CHARGES.**

When occasion arises to wire us, the message must be prepaid. When answers are required, same will be sent "Collect."

Express and freight charges and cost of packing in all cases are to be borne by the dealer. We make no allowance for those items.

No. 9.**ADVERTISING.**

We will not pay for any newspaper or other advertisement not ordered by us. Neither will we pay for any printing of any kind whatever, except that furnished from our office or upon our order.

Agents or dealers will submit a copy of all advertisements or circulars for our approval before issuing or publishing the same.

RECORD OF SALES.

Each Agent or dealer will send to the Home Office a duplicate of every bill of sale made by him, either charged on account or for cash, showing class letter and serial number of each machine, when sold, and by whom, and make full report of same as often as requested by the General Agency of his territory or the Company.

No. 11.**STATIONERY.**

The Company will furnish to Agents at cost standard letter heads, bill heads, order forms and forms for all reports required, and these must be used exclusively in the conduct of the business.

No. 12.**OPTION TO REPURCHASE.**

The North American Phonograph Company reserves the right, at the termination of the contract with the Dealer, to take over, at its option, all new machines and supplies in the hands of the Dealer at such time at cost.

No. 13.

Dealers will not be permitted to lease coin-in-the-slot Phonographs or mechanisms, nor to operate the same for their own benefit. No charge must be made by them, either directly or indirectly, for exhibiting these or other machines. The North American Phonograph Company expressly reserves the right to cancel immediately the appointment of any Dealer who violates this rule.

No. 14.**TESTIMONIAL.**

Always procure a testimonial from parties purchasing, if they are willing to give it. It will help you out in making other sales, and serves as a letter of introduction to parties difficult to approach.

THOMAS R. LOMBARD,

General Manager.

At this time Columbia machines and records were solely of the cylinder variety, the only concession to the disc was the children's Graphophone with its vertically-cut wax discs records.

As in America, the cylinder was a long time a-dying in Britain. The last British firm did not cease business until September, 1927, and American imports ceased only with the closure of the Edison plant in the U.S.A. in the Autumn of 1929. The Columbia Phonograph Company, General was already handling disc records by 1902, and as the years passed, the ratio of discs to cylinders swung more and more in favour of the disc until the disc was the only record made. However, there was one Columbia cylinder record which the British Branch did N O T handle. This was the Columbia Indestructible, which had a two-country repertoire American and British, and the finished articles were sent from U.S.A. British master cylinders were sent to U. S. A. to be processed.

As readers of my articles on The International Phonograph and Indestructible Record Company (and its successors) and the Lambert Company Limited will know, there were two sets of Letters Patent extant in England covering the manufacture of Indestructible records: the Lambert/Messer patents, and the Petit patents. The former passed to an American Company, known as the Indestructible Record Company, and the latter (as one reads in "From Tinfoil to Stereo") had passed to a Mr. Philpot eventually becoming the property of the National Phonograph Company, and it was on the basis of them that Edison was at last able to produce his indestructible Blue Amberol cylinders.

The first mention in English periodicals of the Indestructible Record Company of U.S.A. is of June 1908, when it was reported that the Indestructible Record Company in Albany was enlarging its factory as rapidly as possible, which would occupy four floors of their own large building. Hitherto they had been making-do with three floors.

The work on their new building at their Laboratory in Livingston Street, Brooklyn, had nearly been completed, covering a floor space of over 18,000 square feet, being five stories high.

Dr. Duane Deakins, in his "Cylinder Records" claims that the initial list of cylinders to come from this Comapny was published in November, 1907, but he is unreliable as a guide to the British scene. I cannot say how accurate he is on all American information. "From Tinfoil to Stereo" states that the Company was formed under the laws of Maine in July, 1906. Sixteen months is a long time to wait tfor the first products!

British reports in July, 1908, stated that the new reproducer manufactured by the Indestructible Record Company was welcomed in the U. S. A. with as much enthusiasm as were their Indestructible Records.

In September, 1908, British readers were told that the company at Albany were reporting fair sales and that a dealer in U. S. A., "out west" had put a firework (cracker) inside a cylinder and let it off (fired it) to show the indestructibility of the record. It was not damaged and it was played over as proof! The same dealer said that he was going to use dynamite next time!!

In November 1908 our grandfathers and fathers were informed that the Columbia Phonograph Company, General in the U. S . A. had purchased the establishment and entire stock of of the Indestructible Record Company.

In January, 1909, it was disclosed that the Americans had created a big demand for the

Now the British and European Branch of the Columbia Phonograph Company in London did not handle the indestructible cylinders nor were they mentioned in their advertising. Was this because the patents situation was against them? The documents showing re-assignments of patents for this period have been destroyed so it would be extremely difficult to discover how the Lambert and Petit patents ended their lives in Britain, which, if the fees had been maintained, would have been during the World War 1914-18.

Whatever the circumstances, by August 1909 the American parent "Columbia Phonograph Company, General" began selling in Britain what they now called their Columbia Indestructible Records with the old-established music-trades business of John G. Murdoch as Sole Controllers for the British Isles and Australia. Delivery of the records to dealers began on 16th August 1909. There was only one other indestructible available to the British public at this time,

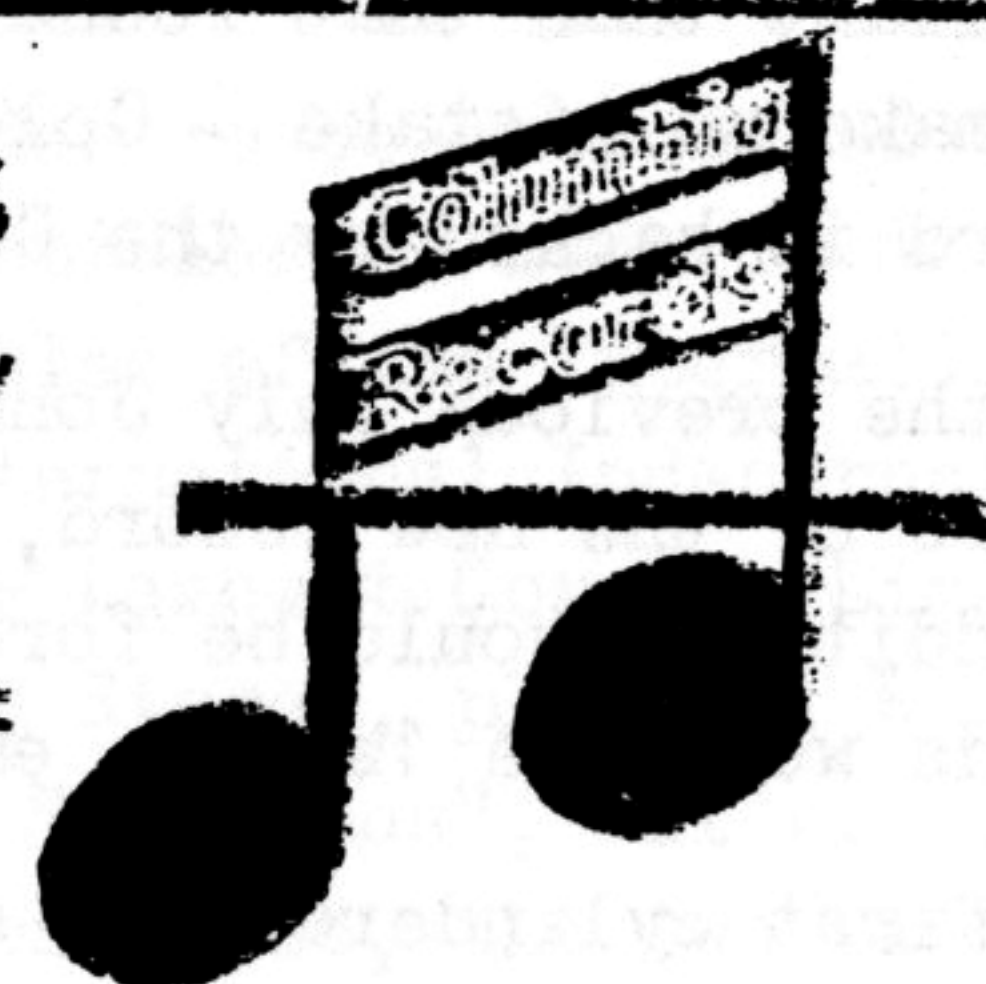
FIRST
ISSUE
READY

AUGUST 16th.

ORDERS

Booked Now

FOR DELIVERY
BY THE 16th.



COLUMBIA INDESTRUCTIBLE Cylinder Records.

Retail at

1/6

EACH.

Under Price Main-
tenance Agreement.

**The Greatest Advance
yet made in
Recording.**

Retail at

1/6

EACH.

Under Price Main-
tenance Agreement.

EXTENSIVE REPERTOIRE—POPULAR SELLING TITLES.

Lists, Window Bills, and full Particulars on Application to—

JOHN G. MURDOCH & Co., Ltd.,

Sole Controllers of Columbia Indestructible Records for United Kingdom.

**91 & 93, Farringdon Road,
LONDON, ——— E.C.**

Telephone: 630 Holborn.

Telegrams: "Putiel," London.

which was the "Ebonoid", introduced a few months previously by the Premier Manufacturing Company, Limited, having 200 threads per inch and a playing time of about five minutes.

"Wax records have seen their day", said Paul H. Cromelin, Vice-President of the Columbia Phonograph Company, General, at Atlantic City, U. S. A., "Columbia Indestructible Records are the best-selling Cylinder Records ever placed on the market . . . When we made up our minds that the Indestructible Record was to be the Cylinder Record of the future, we cut out the wax cylinder so that jobbers would not have to carry double stocks. American jobbers are melting up their wax records - the future lies with Columbia Indestructibles."

"We would emphasise this to English Dealers - IT IS NO EXPERIMENT we are trying on them this introduction of Columbia Indestructible Records. These records have already made a tremendous hit in the States, and have proved their big claims to be thoroughly well founded; not only because they are Indestructible, but because their tone is far purer, clearer and more brilliant than that found in any other cylinder record made. We confidently advise the Trade to make no mistake - Columbia Indestructible Records are the records of the future. Each record is backed by the Columbia reputation! "

In the previous July John G. Murdoch & Co., Ltd. had advertised that they were to be the controllers of the new record, that a large repertoire was already in existence and that monthly additions would be forthcoming. In July a Murdoch advertisement said the price of the records would be 1s. 6d. each and that a catalogue was then in the press.

At first cylinders were all of the 100 threads to the inch type and consisted entirely of a repertoire recorded in America, but Murdoch's soon had their own recording rooms fitted out where, under the supervision of two Americans, Mr. Matthews and Mr. X (why the anonymity?) the technical staff recorded two-minute, and later four-minute wax masters.

By May 1910, the word "Columbia" was dropped from advertising, and records were henceforward known as "Indestructible Phonographic Records", by which time, one assumes, that the Columbia Phonograph Company had dispensed with the cylinder records forever. So much for the Indestructibles being the record of the future! (Dr. Deakins gives 1912 as the date of Columbia's disassociation with the cylinder.)

In September, 1910, the first British four-minute cylinders with 200 threads per inch were announced with a catalogue series beginning at 7001, there being twelve records in the initial release. These were priced 1s. 6d. each while the two-minute cylinders were reduced to 1s. 0d. each. (being the 1,000 series American repertoire and 3,000 series British repertoire.)

Said the 'Talking Machine News', "The four-minute Indestructible has arrived at last. On 1st. September Murdoch's will put them on the market, so from that date they will be available. We have followed with great interest the progress of the recording and manufacture of these new records.

"At the onset we had the privilege of entering the recording rooms at Messrs Murdochs and were present at the making of several records by many popular artistes of the day. No expense was spared, and under the supervision of two American gentlemen, Mr. Matthews and Mr. X the technical work was carried on for some months while the musical part of the production, in front of the horn, was under the charge of Mr. Albert Ketelbey, so well-known as organist and all-round musician. (This was before his rise to fame as a composer of "light music"=F.A.)

"Then all the wax cylinders were carefully packed and sent to Albany, New York, and the new four-minute records manufactured and sent over to England."

In November, 1911, the 'Talking Machine News and Journal of Amusements' in reply to correspondent Mr. J. Cocks of Jersey, said:- "We understand from Messrs J. G. Murdoch & Co., Ltd. that the Columbia Co. of England have nothing whatever to do with Columbia Indestructibles. Murdochs of 91 & 93. Farringdon Road have complete control of these goods in Britain, and the major part of Australasia, and full particulars will be sent to him or any other reader on application. A new list of these records will be published shortly." By this time and long since the style of "Columbia" had not been in use by Murdochs.

In 1912, with "Ebonoid" cylinders no longer in production, Murdoch's Indestructibles were faced with a formidable new competitor, the Edison Blue Amberol indestructible cylinders of four-minutes' playing duration.

The Edison Blue Amberol was the last indestructible cylinder to be introduced to the British market. The earliest had been the Edison Bell indestructibles as made in association with the Lambert Company of America, then came the indestructibles of the International Phonograph & Indestructible Record Co., Ltd. succeeded by the International Indestructible Record Company, and the Universal Indestructible Record Co. The Lambert Company Limited of Britain and the Axton Indestructible records from Symonds London Stores, plus the Russell Indestructibles made by the method of Henry J. Seymour, and the "Ebonoids", all preceded the Columbias and the Edisons. As far as this type of record was concerned, the two pioneer talking machines companies were the last on the British market!

In May, 1914, it was said of Murdoch's:- "The House of Murdoch are famous the world over for their attention to all that is best for the Talking Machine Trade. One of their specialities is the Indestructible cylinder record, made in two series, 4-minutes and two-minutes. In the former they have a large and comprehensive list of titles of band, instrumental, vocal and other types of records, sufficiently large to suit the many and varied tastes of the most critical cylinder enthusiast. The two-minute list is equally comprehensive and, apart from the cosmopolitan range of titles, a good selection of English titles is listed."

"Apart from the great quality of indestructibility - and all cylinder users will appreciate the value of this - the recording, in every detail, is remarkably good."

"To the many thousands of loyal adherents to the first-comer into the ranks of the talking machine - the cylinder - we can confidently recommend a perusal of the list of records issued by the firm, and the up-to-date dealer will be quick to realise the actual advantage offered by them to cope with the demand for cylinder records."

In June, 1914, another article read:- "Murdoch's report that their Indestructible two and four-minute cylinders are going strongly and the demand is growing daily. They have specialised in this line with great success, and the real live dealer who would keep well in touch with the very much alive cylinder business still awaiting him will be advised to write to the Farringdon Street house for particulars of the "Diamond Tension Reproducer" and the Indestructible Records. A postcard will do for J. G. Murdoch & Co. never let the grass grow under their feet and any of our readers will be sure to obtain the most courteous treatment."

I do not know when Murdoch's discontinued stocking Indestructible Cylinder Records nor when they made the last recording for them. Their last advertisement mentioning them seems to be during 1918. The war having commenced in 1914 rendering shipping communication with

U. S. A. difficult, it is probable that English recording ceased shortly after the outbreak of that war.

For examples of typical advertising by J. G. Murdoch & Co., Ltd. see pages 165 to 171 of 'Talking Machine Review' No. 22 of June, 1973 and page 206 for a picture of "recording in progress," in Murdoch's studio.

A letter to the "Sound Wave", as late as January, 1925, from 'Nemo' of Belfast, asked the name of the Bands on Murdoch's Indestructible Records 3095, 3098, 3224 and 3234 made by the Indestructible Record Company of Albany, U. S. A.

Another advertisement from the house of Murdoch appears in the centre of this magazine. Its lines are curved for it was photographed from the centre of a very tightly bound book.

A Note on John G. Murdoch.

The founder of the John G. Murdoch business was born in Perthshire, Scotland, in 1830 and died in 1902. From a publisher of Family Bibles, Oleographs, Photograph Albums with musical boxes incorporated in them, John G. Murdoch branched out into an extension of the musical instrument side dealing in and manufacturing pianofortes and organs, etc. In 1883 his business and that of John & Alexander Dow, music publishers, amalgamated, John G. becoming chairman of the company which still traded in his name. They went into the manufacture of pianofortes under the name of H. Spencer & Co., makers to the Prince of Wales. They manufactured organs under the name of Malcom & Co., also "Phoneons" (five octave reed organs). The elder John G. Murdoch was Senior Partner in both firms with two of his sons James and John G. Junior, managing partners respectively.

The company was incorporated in March 1883 with a nominal capital of £100,000. John and Alexander Dow owned the National Publishing Company Limited, which went to form the new company. One of the shareholders was George Murdoch of Lonsdale Street, Melbourne, hence the agency for Indestructible Records in Australia.

On 16th. August, 1886, owing to the expansion of the business, the company resolved to wind up voluntarily and reconstruct. On 26th. February, 1890 a letter was sent to the Registrar of Joint Stock Companies stating that the company was then doing no business, and that a new company with the same name had the business. Consequently the first company was removed from the Register in October, 1890. It was the second company which took control of the Indestructible Records of American Columbia.

Although not now used by Murdoch & Co. their original warehouse still stands intact on the corner of Farringdon Street and Greville Street. When I passed in Mid-January it was unoccupied. Does some nostalgic person wish to rent it?

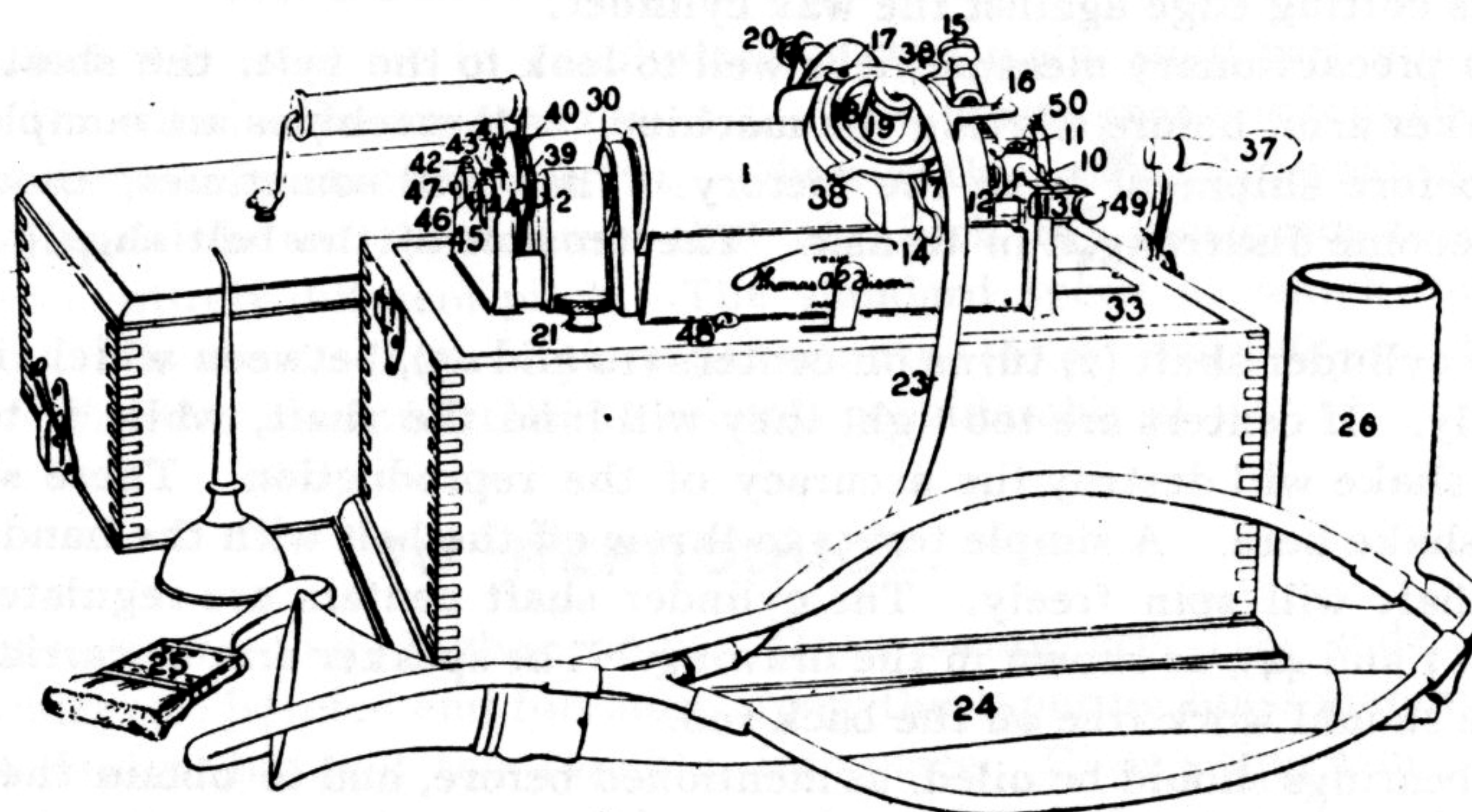
THE STROH VIOLIN

Your Editor regrets that he has misinformed you.

The Stroh Violin was invented by John Matthias Augustus Stroh (father) who was born in Frankfurt-am-Main on 7th. May, 1828, who settled in London after visiting the Great Exhibition in Hyde Park in 1851. He obtained patents 9418 of 1899 and a modification to it in 1901. He died on 2nd. November, 1914. It was his son Charles who was responsible for its actual manufacture. Charles Stroh was listed in the London directory as a violin maker at 94. Albany Street. Stroh violins were made by him or George Evans & Co. at that address until 1942.

We are very grateful to Julian Pilling for pointing out the error and for the additional information.

INSTRUCTIONS FOR OPERATING THE STANDARD Edison Phonograph.



INDEX OF PARTS.

- | | |
|--|---------------------------------------|
| 1. Brass Mandrel to hold wax cylinder.
(Assembled with Cylinder Shaft.) | 26. Wax Cylinder, or Blank. |
| 2. Cylinder Shaft. (Assembled with Brass
Mandrel.) | 27. Swing-arm Spring Washer. |
| 3. Feed Spring. | 28. Swing-arm Spring Washer Screw. |
| 4. Feed Nut. | 29. Chip Chute Thumb Screw. |
| 5. Feed Nut Screw. | 30. Cylinder Shaft Pulley. |
| 6. Back Rod. | 31. Feed Screw Cover. |
| 7. Drive Belt. | 32. Feed Screw Cover Screw. |
| 8. Feed Nut Spring Screw. | 33. Top Plate. |
| 9. Speaker Arm. | 34. Speaker-arm Lift Screw. |
| 10. Swing-arm Center. | 35. Straight Edge Roller. |
| 11. Swing-arm Center Set Screw. | 36. Straight Edge Roller Screw. |
| 12. Swing-arm. | 37. Winding Crank. |
| 13. Locking Spring. | 39. Cylinder Shaft Gear. |
| 14. Speaker-arm Lift Lever. | 40. Intermediate Gear. |
| 18. Reproducer. | 41. Feed Screw Gear. |
| 19. Plate Tube. | 42. Feed Screw Center Set Screw. |
| 20. Knife Bar Adjusting Screw. | 43. Intermediate Gear Stud Set Screw. |
| 21. Governor Adjusting Screw. | 44. Cylinder Shaft Center Set Screw. |
| 22. Starting Lever. | 45. Cylinder Shaft Center. |
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| 24. Speaking Tube. | 47. Feed Screw Center. |
| 25. Chip Brush. | 48. Frame Holding Screw. |
| | 49. Locking Spring Knob. |
| | 50. Back Rod Set Screw. |

Always state what kind of a Phonograph you have, AND ALSO ITS NUMBER,
when ordering supplies.

Before winding or starting the machine, see that all the working parts are free, particularly that there is no dirt or packing in the gear wheels, and that all set screws are tight. Sometimes these screws work loose from the shock of travel.

The Phonograph, like every other good mechanism, should be clean and free from dust. Instructions as to oiling will be found later in these directions.

Having lifted machine out of its box and removed wrapping from mechanism, oiled the gears and centers, and set the instrument in its box, the operator

is ready to begin. Care should be observed in withdrawing the temporary rubber fastening which holds the weight (18), not to break the mica diaphragm or detach the metal connections which join it to the sapphire reproducer arm.

See that knife adjusting screw (20) is screwed entirely **back**, until the chip box rests against the casting of the speaker arm, as it ~~always~~ should do except when shaving. This screw controls the shaving knife, and draws it away or forces its cutting edge against the wax cylinder.

As a precautionary measure, it is well to look to the belt, the shaft (2), and the speaker arm, before starting the machine. All machines are completely adjusted before shipment from the factory. They will sometimes, though not often, become disarranged in transit. The tension of the belt should be moderate.

The cylinder shaft (2) turns on centers (10 and 45), between which it should run easily. If centers are too tight they will bind the shaft, while if too loose, the end shake will destroy the accuracy of the reproduction. There should be no end shake here. A simple test is to throw off the belt with the hand, and see if the shaft will spin freely. The cylinder shaft centers are regulated by set screws (11 and 44), as shown in the drawing. The speaker arm or carriage of the machine should work free on the back rod.

All bearings should be oiled, as mentioned before, and to obtain the best results from the motor the gears must be kept clean, particularly the fine-toothed gear which engages the governor pinion. The governor disc (the flat metal plate against which the horse shoe rocker works) must be oiled occasionally. If necessary to adjust the governor, see to it that there is a slight play between centers. If too tight there, regulation is impaired and efficiency is diminished.

Under no circumstances should the governor disc, described above touch the adjacent gear.

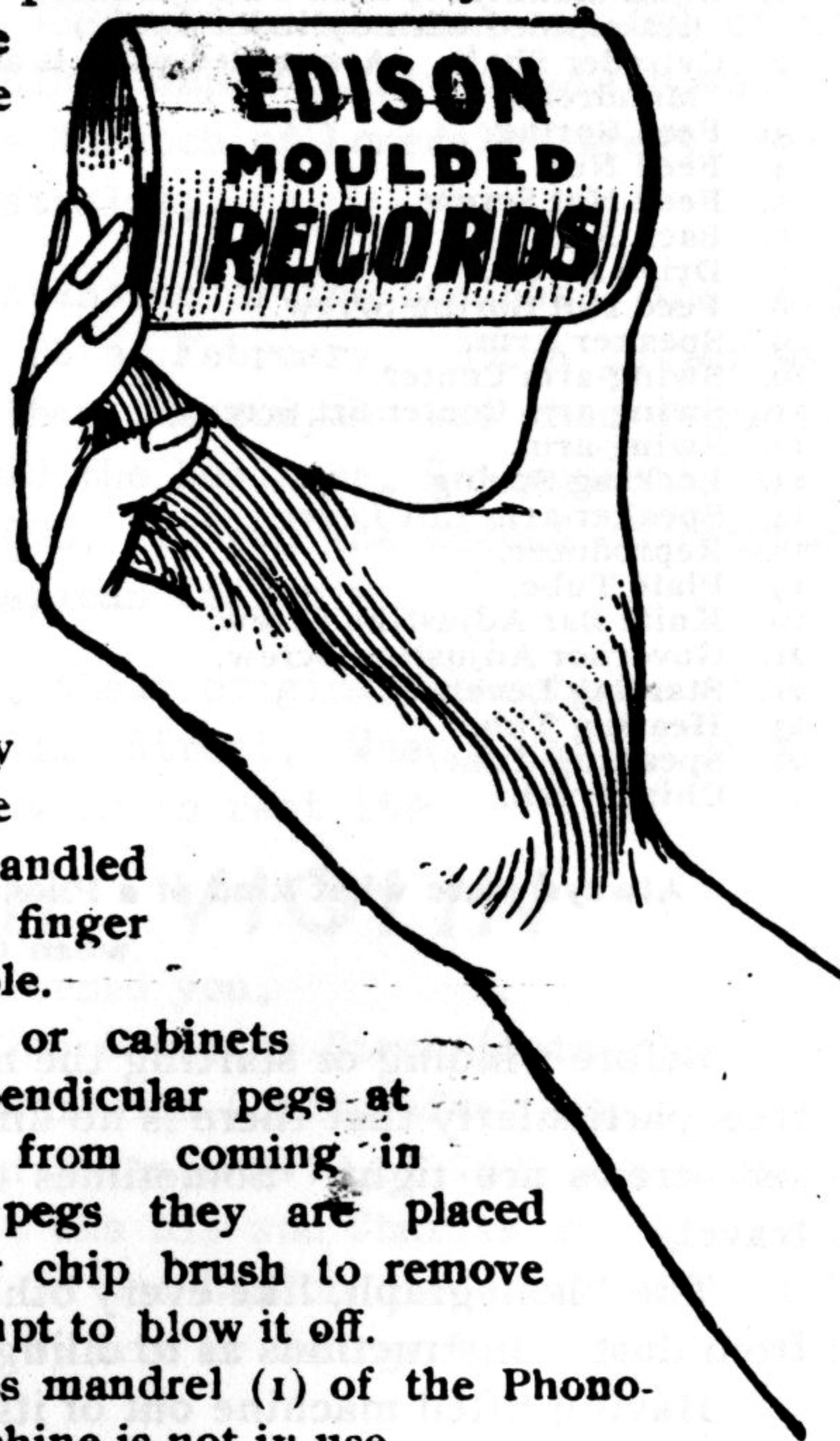
HANDLING CYLINDERS.

Blanks and former process wax Records should be handled gently at first until the operator becomes practised. Thrust the first and second fingers of the right hand into the thick end of the cylinder, and hold it fast by spreading the fingers apart.

The high speed hard wax Moulded Edison Records are made of an entirely new composition, much harder than the ordinary wax Record. They may be handled without fear of spoiling the surface with finger marks; they are not, however, indestructible.

Cylinders should be kept in boxes or cabinets made for the purpose, which have perpendicular pegs at fixed distances to prevent cylinders from coming in contact with each other. Over these pegs they are placed beveled end down. Use the camel's-hair chip brush to remove chips and dust from the wax. Do not attempt to blow it off.

Do not leave the cylinder upon the brass mandrel (1) of the Phonograph for any length of time when the machine is not in use.



TO PUT THE WAX CYLINDER ON OR TO REMOVE IT.

Open swing arm (12), raise lift lever (14), and slip the wax cylinder (26), beveled end foremost, upon tapering brass mandrel (1), handling cylinder as shown.

REGULATION OF SPEED.

The speed of the machine in revolutions of the main shaft per minute is regulated by the speed adjustment screw (21). To increase speed screw the nut down, and to decrease it unscrew this nut. Observe this carefully when reproducing music, as a different speed from that at which the music was recorded will produce an entirely different pitch. The standard speed at which musical records are taken is about 144 revolutions per minute (*160 per minute*—no faster—*on the New Moulded Records*), talking records considerably slower.

TO REPRODUCE.

Raise lift lever (14) to its highest point. Open swing arm (12) wide. Slip the wax cylinder (26) beveled end foremost, upon the tapering brass mandrel (1), and press it firmly, but not too forcibly, into place. Close swing arm. Now place hearing tube (23), or horn, on the speaker plate tube (19), slide speaker arm to point where record appears to begin, and drop lift lever (14), after having first thrown starting lever (22) to the left.

TO RECORD.

The machine is at rest. Remove reproducer and insert recorder. Press up lift lever (14). Open swing arm (12) wide.

Slip the wax cylinder (26), beveled end foremost, upon the tapering brass mandrel (1), and press it firmly, but not too forcibly, into place. Close the swing arm.

Raise the speaker arm from the straight edge upon which it rests in front, and slide to the left until directly over the beveled end of the cylinder, or the point at which you wish the record to commence. Again lower it to the straight edge. Everything is now ready to record.

Start the machine by pushing the starting lever (22) to the left. The machine is now in motion. Place speaking tube or horn upon the plate tube (19) of the speaker, lower lift lever (14) as far as possible and commence recording. In speaking to the instrument use a clear voice, and articulate well. Do not force the voice or speak too loud, if best results are sought.

A fine white shaving will appear on the surface of the cylinder where it has been passed over by the stylus. Remove the horn or speaking tube; raise the speaker arm, and throwing it back as far as possible, dust off the shavings, by holding the camel's hair chip brush against the revolving cylinder, and passing it very slowly from left to right.

SHAVING CYLINDERS.

The new Edison Moulded Record cannot be shaved. The following applies only to the Edison Wax blank and Record:

THE MEN WHO GUARD OUR SHORES *"The Coastguard"*
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MURDOCH

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These splendid Machines are fitted with handsome Piano-finish Cabinets, combined Brake and Speed Indicator, Steel-pinioned Motor, Universal Combination Tone-Arm and Sound-Box, which plays any Needle or Sapphire-cut Disc Records on the market, and beautiful Flower Horns.

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CHALLENGER, No. 2.	EMPIRE "O."
Model "A."	EMPIRE, No. 2.
Model "B."	EMPIRE, No. 3.
Model "H."	Model "G" (Automatic).
Model "K."	HORNLESS MODELS.
Model No. 10.	"SNIP."
Model No. 12.	"SANS PAREIL."
"ESMERALDA" Model.	"PICNIC."
"ALBION" Model.	"HERMES."
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TOURNAPHONES RANGE from 11/9 to £12 12s. Retail.
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are the only Needles that play Ten Records right off and improve the Record with playing.
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1444 Jack Tar March. The Famous Indestructible Record Band
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 1449 I Love It. Arthur Collins
 1450 Last Rose of Summer (Harp Solo). Charles Schutze
 1451 Ogalalla. Stanley & Barr
 1452 Roll On, Silver Moon (Yodle Song). George Watson
 1453 St. Louis Tickle Vess Ossman (Banjo Solo).
 1454 There is a Land Mine Eye Hath Seen. James Harrison
 1455 With Trumpet and Drum. The Famous Indestructible Record Band

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 7060 Watchman, What of the Night. Ritte & Thornton
 7061 Venetian Song. Ethel & Ma Williams.
 7062 I love a Lassie. Sandy McGreg
 7063 The Song of Hybrias, the Canon. Norman William
 7064 A Jolly Old Cavalier. Harry Thornton
 7067 Hi! Hi! Mister McKie. Lottie B
 7068 Marche Aux Flambeaux. Albert (Organ Solo). W. Ketell
 7069 Cavatina (Violin Solo). Stroud Hax
 7079 { 1. A Georgia Barn Dance
 { 2. Kerry Mills Barn Dance
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The BITTOLUC (Pathé Arm)	Model XII.	" "
Model XXII. (Pathé Arm)	Model XIII.	" "
Model IV.	Model XXV.	" "
Model XIV.	PRINCE GEORGE	(Hornless Model)
	IRRESISTIBLE	(Hornless Model)

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Machine at rest. Wax cylinder firmly set upon mandrel. Hearing tube or horn removed. Fasten back the speaker weight by passing rubber band around lower end of the weight and over the speaker arm, or, what is better still, remove speaker (18).

Lower the speaker arm about over the center of the cylinder by dropping lift lever (14). Hold the end of the arm down firmly with the thumb and forefinger of the left hand, while with the same fingers of the right screw down the button (20) which controls the knife bar. This will bring the sapphire shaving knife to the surface of the wax. As the depth of the cut to be taken is very slight indeed, the knife must be set very gently into the wax, as shallowly as possible. The machine is still at rest, with lift lever (14) down. Now raise speaker arm, slide it back to the extreme left, and start the Phonograph.

The knife should always be allowed to pass over the entire length of the surface of the cylinder; otherwise there will remain a portion of the wax which is thicker than the rest, and if a new adjustment of the knife be made to the right of the end of former cut, it will not touch the surface to the left of it. If adjusted to the left, on reaching that part which was before unturned the knife will take too deep a chip, and tear instead of cutting the wax.

If the chip box becomes clogged, it will prevent shaving. Keep the chip box clean by removing it from knife bar, by unscrewing thumb screw, taking off cap and emptying chips.

If the slot in the face of the chip box, through which the sapphire knife projects and into which the chips or shavings feed, becomes clogged, apply the camel's-hair chip brush or a wooden tooth pick. Never touch the cutting edge of the sapphire with metal or any tool.

The thinnest possible shaving will leave the smoothest surface. Shave several times in preference to a single deep cut.

New blank cylinders require trueing, as they are likely to be eccentric, and do not have prepared surfaces. In trueing these, *set the knife on the highest part*, if any, of the blank. When once trued, blanks always remain cylindrical.

When the shaving of a cylinder is completed, see that the knife bar is screwed back away from the cylinder, or it will cut the next record that is put on the machine. This is managed by manipulation of the button (20).

To stop recording, reproducing or shaving while the machine is running raise the lift lever (14).

OILING.

Apply oil sparingly but thoroughly to the following parts: Back-rod, feed screw, cylinder shaft centers (10 and 45), feed screw centers (47), roller on the straight edge, all motor shafts at their bearings, all gears, arbor on which main spring turns, idler pulley, occasionally, where tension spring holds it, governor disc, occasionally, winding shaft, if necessary.

No oil should be permitted to get on the belt, and oil must not be smeared on the machine, as it will catch dust and make trouble.

When the oil on the gear teeth gets black and dirty, wash it off with benzine before putting on new oil, which apply sparingly. Use best Phonograph oil, to avoid gumming. Above all, keep the machine clean. No mechanism will work perfectly unless free from grit.

EDISON MODEL C REPRODUCER.

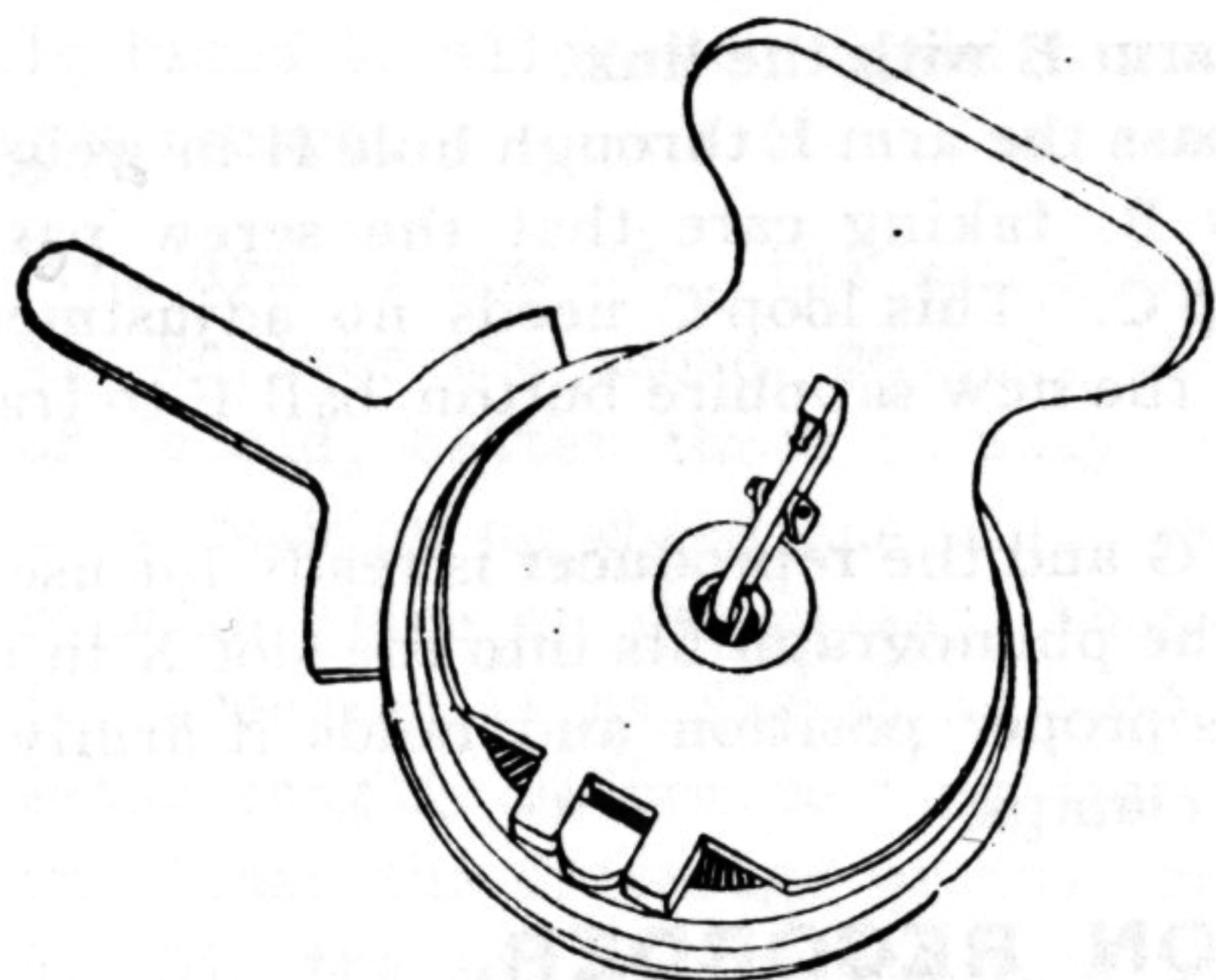


Fig. 1. Outline View

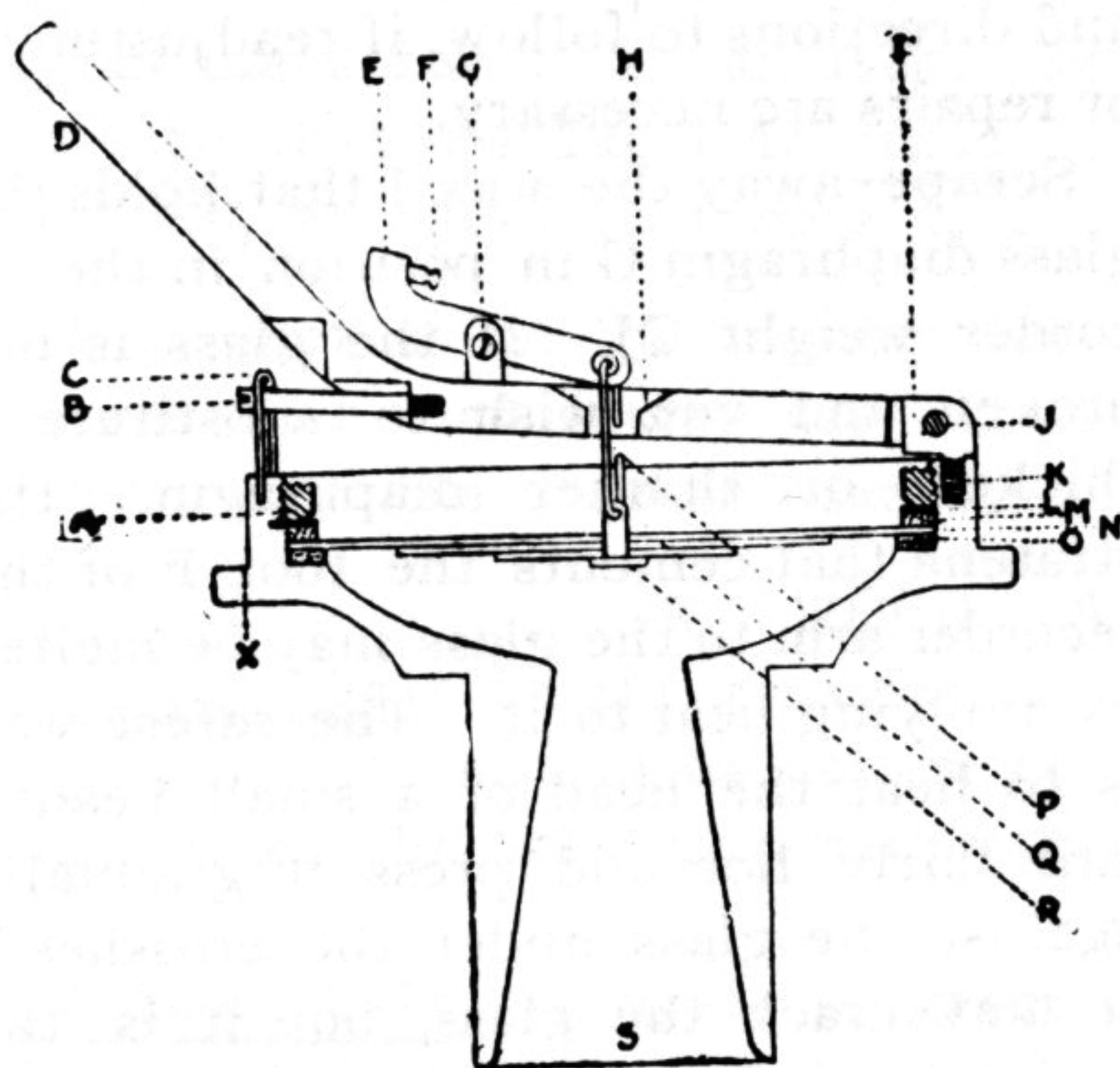


Fig. 2. Cross Section View.

INDEX OF PARTS.

A—Clamp Ring.	J—Hinge Screw.
B—Weight Limiting Screw.	K—Hinge Swivel Screw.
C—Weight Limiting Loop.	L—Metal Ring.
D—Reproducer Weight.	M—Rubber Gasket.
E—Reproducer Arm.	N—Mica Diaphragm.
F—Sapphire Button Ball.	O—Rubber Gasket.
G—Reproducer Arm Screw.	P—Link.
H—Hole in Reproducer Weight.	Q—"Built up" part of Mica Diaphragm.
I—Hinge.	R—Crosshead.
	S—Tube.
	X—Slot in Reproducer Rim.

Here is a brief description of the parts, and directions to follow, if readjustment or repairs are necessary.

Unscrew the reproducer arm screw G thus releasing the reproducer arm E. Next unscrew the weight limiting screw B. This frees the reproducer weight D, and by lifting it and holding the arm E vertically, the arm will pass through the hole H in the reproducer weight. Now swing the weight around on the swivel screw K. This leaves the inside of the reproducer open to view. Next detach the link P from the end of the arm E and also from end of crosshead R, which projects through a tiny hole in the center of the mica diaphragm, and to which it is cemented with stratena. Note that the diaphragm in the Edison Model C Reproducer is of mica, and is "built up" in the middle; that is, it is thicker in the center than at the outer edges, as shown on the cross section at Q. The "built up" mica diaphragm is the most sensitive diaphragm ever put on the market, and will not break except by *very* rough handling; a great improvement over glass diaphragms. Next unscrew the clamp ring A, using the special spanner or wrench that comes for the purpose. There are two deep grooves cut in the clamp ring A into which the wrench fits. After the ring is loosened with the wrench, the knurled top of clamp ring may be turned by the fingers. Under the clamp ring A there is a metal ring L. Then comes a rubber gasket M, then the mica diaphragm N, and then a second rubber gasket O, as shown in cut. Replace the parts in exact opposite order to above.

- 1st. A rubber gasket.
- 2d. The new mica diaphragm.
- 3d. A rubber gasket.
- 4th. The metal ring.
- 5th. The clamp ring. This should not be screwed too tight or left too loose. If too tight the diaphragm is not so sensitive. If too loose the record will whistle or blast. There is a happy medium, which you must discover for yourself. Use the fingers first in screwing in the clamp ring and tighten with the spanner.

6th. Connect crosshead R and the arm E with the link.

7th. Swing the weight around and pass the arm E through hole H in weight.

8th. Adjust weight limiting screw B, taking care that the screw passes through the weight limiting loop C. This loop C needs no adjustment, as it is set exactly right to allow the new sapphire button ball F to track into the groove on the record.

9th. Replace reproducer arm screw G and the reproducer is ready for use.

A projection on the speaker arm of the phonograph fits into the slot X in the rim of the reproducer, and determines its proper position and holds it firmly in place, thus doing away with the speaker clamps.

THE NEW EDISON RECORDER.

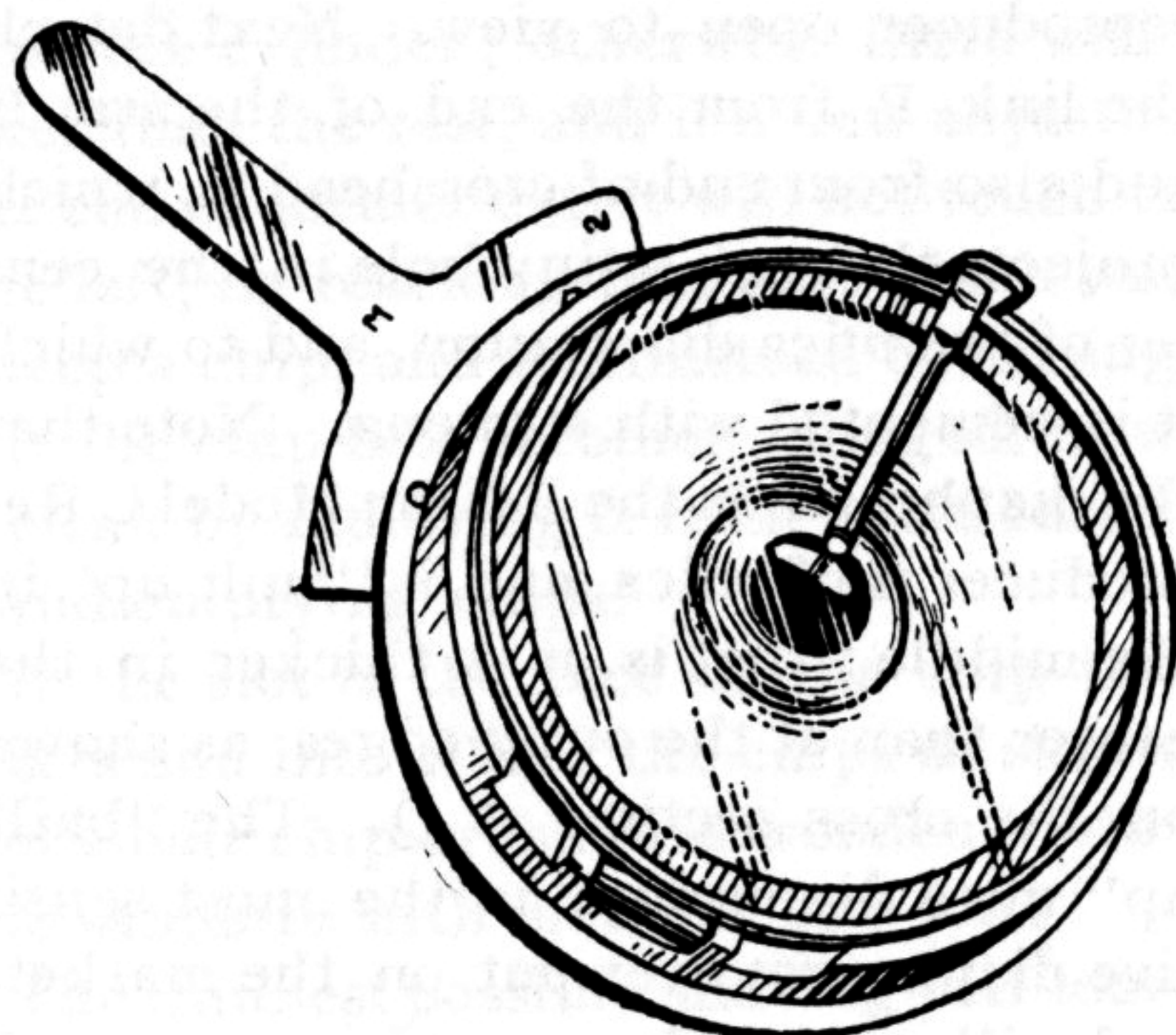


Fig. 3. Outline View.

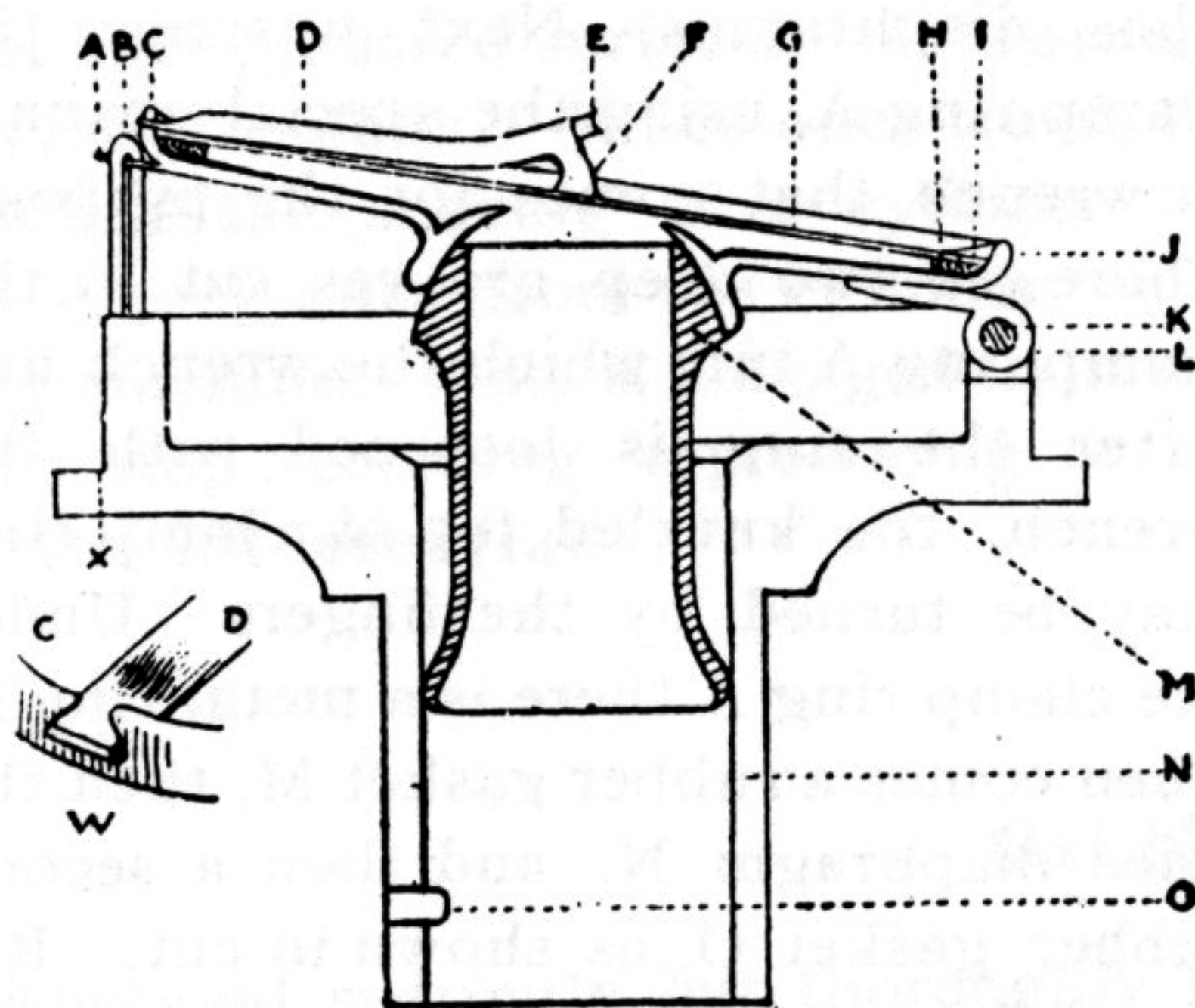


Fig. 4. Cross Section View.

INDEX OF PARTS.

A—Weight Limiting Lug.	I—Paraffine Wax.
B—Weight Limiting Loop.	J—Rim of Recorder Weight.
C—Rim of Recorder Weight.	K—Hinge Screw.
CJ—Recorder Weight.	L—Hinge.
D—Recorder Arm.	M—Ball Joint.
E—Sapphire Point.	N—Tube.
F—Foot of Recorder Arm.	O—Tube Pin.
G—Glass Diaphragm.	W—Notch in Rim of Weight.
H—Rubber Gasket.	X—Slot in Rim of Recorder.

Here is a brief description of the parts, and directions to follow, if readjustment or repairs are necessary.

Scrape away the wax I that holds the glass diaphragm G in position in the recorder weight CJ. If the glass is not broken and you wish to substitute a thicker or thinner diaphragm, the stratenata that cements the foot F of the recorder arm to the glass may be melted by applying heat to it. The safest way is to heat the head of a small headed nail fairly hot and press it gradually against the glass under the crosshead. It may crack the glass, but it is the surest way of detaching the crosshead. The recorder arm D is now free from the glass but is wedged fast at its flat end in a dovetail notch W in the rim at C. Draw the arm D out of the notch at C, taking care *not* to bend it upward. The glass G may now be lifted out (or, if broken, the pieces removed), showing the rubber gasket H. Only one rubber gasket is used in the New Edison Recorder, under the glass; which is held in position by paraffine wax around the edge of the rim, as shown in cross section I. The weight of the New Recorder has a rounded hollow in the under side, into which the ball joint M plays, thus allowing absolutely no sound vibrations to escape. This ball joint M plays up and down the inside of the tube N, and is limited by the pin O so that it does not fall out. To get at the under side of the recorder weight CJ bend the weight limiting loop B slightly, just enough to

allow the weight limiting lug A to pass out of the loop B. The loop B is set exactly right to allow the sapphire point E to engrave the surface of the blank when making a record.

The arm is now off, the wax scraped away, the glass removed and also the rubber gasket. Replace the rubber gasket, if it is in good condition. If the gasket has become hard or is old, better throw it away and substitute a new one. This ring of soft rubber acts as a cushion on which the glass rests, so it must be soft. Next lay the glass diaphragm in place on the gasket, then apply the paraffin was around the inside edge of the rim, pressing it on firmly so that the glass stays in place. The new glass must not be treated roughly before putting into place (preferably with benzine) as any oil or dirt on either the diaphragm or the arm makes it difficult to make a good joint with cement. Dip the end of a match into the stratena and drop a very small drop in the center of the glass diaphragm. Next insert the flat end of the arm D into the dovetail notch W in the rim at C, and then adjust the foot F of the arm D to the glass, holding it firmly in place for a few minutes. Next bend the loop B back to its original position, taking care that the lug A is inside the loop. Then turn the recorder so that it stands on the tube, as shown in figure 4, and allow the stratena to dry for at least one hour.

A projection on the speaker arm of the phonograph fits into the slot X in the rim of the recorder and determines its proper position and holds it firmly in place; thus doing away with the speaker clamps.

A WORD ABOUT BELTS

An oily belt is the most frequent cause of trouble. When oiling a phonograph absolutely no oil should be put on to the pulley or on the belt. When this happens it not only makes the belt slip but softens the leather, thus causing it to stretch very easily

A loose belt. In spite of grest care in selecting material, a belt is sometimes cut from a stretchy part of the leather, or again, as above noted oil will cause the best belt to stretch very quickly. With ordinary care a belt will last a year without renewal. A belt should not be renewed or shortened under the impression that it is too loose, until the idler pulley (which is placed on every Phonograph for the very purpose of taking up the slack) touches, or nearly touches, the drive wheel inside of the mechanism.

To shorten a belt. Dampen it at the point where it is already joined. When the ends separate, dry thoroughly. Apply stratena on the parts to be joined, overlap a quarter to half an inch as may be necessary and press together firmly for an hour or two. If the belt is oily it will be impossible to make the cement stick. Buy a new one.

■ We are grateful to Roger Preston who loaned us the original leaflet, which was Form 807 of the National Phonograph Company, Edison Laboratory, Orange New Jersey. We did not include the front page which bore only the title and we had to type out the last page a above as it had become soiled. The booklet relates to Edison Standard type A of the period 1898 - 1900. ■

ODEON

I should like to borrow for a brief while the British Odeon catalogues* of 1909, 1911, 1912, 1913 so that I may complete my listing of British Odeon records 1904 - 1914.

Please write in the first instance, after which I shall arrange for your catalogue to be sent and returned by Registered post. * This is also intended to include supplements.

Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.

EDISON DISC MASTERS BY RAYMOND WILE



Part 15. Continued from page 258 of 'Talking Machine Review-International' No.31. Dec.1974

The following were recorded Columbia Street, West Orange, Studio. 1920 - 1922.

- | | | | |
|--------------|--|---------|---------------------------|
| 1500 A, B, C | Grande valse brillante | | André Benoist piano |
| | Hold Test (A on ED33. B on ED34) | | |
| 1501 A, B, C | Valse Arabesque | | André Benoist piano |
| | Hold Test (A on ED35, B on ED36, C on ED37) | | |
| 1502 A, B, C | Fairy Land - Caprice | | Instrumental Quertette |
| | Hold Test (A on ED38, B on ED39, C on ED40) | | |
| 1503 A, B | Some Day | | Instrumental Quartette |
| | Hold Test B on ED41 | | |
| 1504 A, B, C | Valse, Op.42 (Chopin) | piano | E. Robert Schmitz |
| | A fair, B discarded. Hold Test A on ED42. | | Issued on 50958 |
| 1505 A, B, C | Valse, posthumous (Chopin) | piano | E. Robert Schmitz |
| | B fair. Test B on ED43, C on ED44. | | Accepted. issued on 50958 |
| 1506 A, B, C | Habanera (Chabrier) | piano | E. Robert Schmitz |
| | Test A on ED45, C on ED46, B fair. Hold | | |
| 1507 A, B, C | Nocturne No.7 (Field) | piano | E. Robert Schmitz |
| | Test A on ED45, C on ED47. Hold. B Fair | | |
| 1508 A, B, C | La ondola (Bendel) | piano | E. Robert Schmitz |
| | Test A on ED48, B on ED49, C on ED46. Hold | | |
| 1509 A, B, C | La Morena - Caprice Espagnol (Chaminade) | piano | E. Robert Schmitz |
| | Test A on ED50, C on ED51. Hold | | |
| 1510 A, B, C | Sorrentina (Lack) | piano | E. Robert Schmitz |
| | Test A on ED52, C on ED53. A fair. Hold | | |
| 1511 A, B, C | La lisonjora - The flatterer (Chaminade) | piano | E. Robert Schmitz |
| | Test A on ED54, C on ED55. Hold | | |
| 1512 A, B, C | Valse, Op.64 No.2 (Chopin) | piano | E. Robert Schmitz |
| | Hold Test A on ED56, B on ED 49, C on ED44 | | |
| 1513 A, B, C | Arabesque (Debussy) | piano | E. Robert Schmitz |
| | Hold Test A on ED57, B on ED58, C on ED48 (B fair) | | |
| 1514 A, B, C | The Picnic | dubbing | Harry Lauder |
| 1515 A, B | Roamin' in the gloaming | dubbing | Harry Lauder |
| 1516 A | Message in morse | | Robert C. Lowry |
| 1517 A, B | Annie Laurie | harp | Louis Mazzei |
| | Test of A on ED63 | | |
| 1518 A, B | Melody in F | harp | Louis Mazzei |
| 1519 A, B | Breakfast in Bed | dubbing | Harry Lauder |
| | Test A on ED64 | | |

15.Mar.21.

	1520 A, B	Goodbye till we meet again	dubbing	Harry Lauder
	1521 A, B, C	I love a lassie	dubbing	Harry Lauder
	1522 A, B, C	It's nice when you love a wee lassie	dubbing	Harry Lauder
	1523 A	Just like being at home	dubbing	Harry Lauder
	1524 A, B	Kilty Lads	dubbing	Harry Lauder
	1525 A	Wee house among the heather	dubbing	Harry Lauder
	1526 A, B	She is my Daisy	dubbing	Harry Lauder
	1527 A, B	She's the lass for me	dubbing	Harry Lauder
	1528 A	Rigoletto- Aria di Gilda-Caro nome	dubbing	Selma Kurz
	1529 A	Barbieri - Una voce poco fa	dubbing	Selma Kurz
	1530 A	Lucia- Scena della Pazia	dubbing	Selma Kurz
	1531 A	International Correspondence School French Lesson No.1		
		Test A on ED77		
	1532 A	- I.C.S. French Lesson No.2 Test of A on ED77		
	1533 A	Melody in F	harp	Louis Mazzei
		Test of A on ED78		
	1534 A	Annie Laurie	harp	Louis Mazzei
	1535 A	Sweetest story ever told	harp	Louis Mazzei
	1536 A	Carry me back to old Virginia		Instrumental Quartet
		Test of A on ED79		
	1537 A, B	Silver Threads Among the Gold		Losey's Instrumental Quartet
		Test of A on ED80, ED81., B on ED81		
	1538 A, B, C	Wedding of the winds	piano	Frances Irmgrund
		Test of C on ED82		
	1539 A, B, C	When you and I were young Maggie		Venetian Instrumental Quartet
		Test of A on ED83, C on ED84		
	1540 A, B	The Cottage by the Sea		Venetian Instrumental Quartet
		Test of C on ED85		
	1541	Gitana - Cancion Andaluza	dubbing	Lucrezia Bori
	1542 A, B	When you and I were young Maggie		Venetian Instrumental Quartet
		Test of A on ED87		
	1543 A, B, C, D	Stand up and sing for your father an old time song		
			piano	Clifford Murray
		Test of B on ED90, C on ED88, ED89, D on ED91		
	1544 A, B, C,	Twelfth Street Rag	piano	Clifford Murray
		Test of A on ED90, B on ED91, C on ED8_		
	1545 A, B, C	Smiling eyes walk		Losey's Orchestra
		Test of C on ED92		
	1546 A	Dance of the Brooklet		Losey's Orchestra
		Test of A on ED92		
7.Dec.21	1547 A, B, C	All that I need is you		Orchestra
		Test A on ED93, B on ED94, C on ED95		
29.Dec.21	1548 A, B, C	All that I need is you	piano	Clifford Murray
		Made over on D, E, F, G, Tests of A on ED96, C on ED97, D on ED98, F & G on ED99		
3.Jan.22	1549 A, B	Waltz medley, a)On a little side street, b)Baby eyes		
			piano	Clifford Murray

4.Jan.22	1550 A, B, C	There's a down Dixie feeling	piano	Clifford Murray
8.Feb.22?	1551 A, B, C	Ma - fox trot medley	piano	Clifford Murray
13.Jan.22?	1552 A, B, C	Little lost flower - medley waltz	piano	Clifford Murray
14.Feb.22	1553 A, B, C, D, E	On a little side street - "Baby's Eyes"	piano	Ernest L. Stevens
Issued on 50933 and cylinder 4560				
14.Feb.22,	or			
14.Mar.22	1554 A, B, C, D	Ma - Medley fox trot - Glow little lantern of love	piano	Ernest L. Stevens
Issued on 50929. Dubbed on cylinder 4527				
16.Mar.22	1555 A, B, C, D	Tomorrow land	piano	Ernest L. Stevens
Issued on 51019				
16.Mar.22	1556 A	Experimental Record	piano	
	1557 A, B	Mazurka Op.12	harp	Miss Esther Rhodes
Test of B on ED101				
28.Mar.22	1558 A, B, C	Swaying - waltz	piano	Ernest L. Stevens
Issued on 50959. Dubbed on cylinder 4575				
29.Mar.22	1559 A, B, C	Memories of the South - fox trot	piano	Ernest L. Stevens
Issued on 50969. Dubbed on to cylinder 4555				
3.Apr.22	1560 A, B, C	Titl's Serenade	piano	Ernest L. Stevens
Hold Test of B & C on ED102				
11.Apr.22	1561 A, B, C, D	Silver threads among the gold	piano	Ernest L. Stevens
Rejected. Test of A & B on ED103, C & D on ED104				
	1562 A, B, C	The Rosary - Transcription	piano	Ernest L. Stevens
Rejected. Test of A on ED105				
28.Apr.22	1563 A, B	Suppose the roses were you		Edison Trio
1.May.22	C			
Test of B on ED106, C on ED107				
4.May.22	1564 A	All over nothing at all	REJECTED	Edison Trio
	1565	On the sun, sun, sunny shore	piano	Ernest L. Stevens
Accepted. Issued on 51003				
6.Jly.22	1566 A, B, C, D	Leave with a smile		Ernest L. Stevens Trio
Rejected. Test of B on ED108				
29.Jun.22	1567 A, B,	Rocked me in my Swanee Cradle		Ernest L. Stevens Trio
Rejected. Test of A on ED109, C on ED110				
14.Jly.22	1568 B, C, D, E	Keep on building castles in the air		Ernest L. Stevens Trio
Passed. Issued on 51016. Test of C on ED111				
7.Jly.22	1569	Arrow and the song		Mrs. E. M. Young
7.Jly.22	1570 A	Passage bird's farewell		Mrs. E. M. Young
28.Jly.22	1571 A	Marvin Hughitt's message in morse to W. C. Brown		
20.Jly.22	1572 A D	Red Moon - waltz		Ernest L. Stevens Trio
Test of D on ED112. Issued on 51026. Dubbed on to cylinder 4701				
26.Jly.22	1573 A	If I had my way - Pretty baby		Ernest L. Stevens Trio
Issued on 51026				
7.Aug.22	1574 B, C	Red Moon - Waltz	piano	Ernest L. Stevens
Test of B on ED113, C on ED114.				
Issued on 51034. Dubbed on to cylinder 4654				
12.Aug.22	1575	Love sends a little gift of roses		Ernest L. Stevens Trio
Issued on 51037. Dubbed on to cylinder 4686				

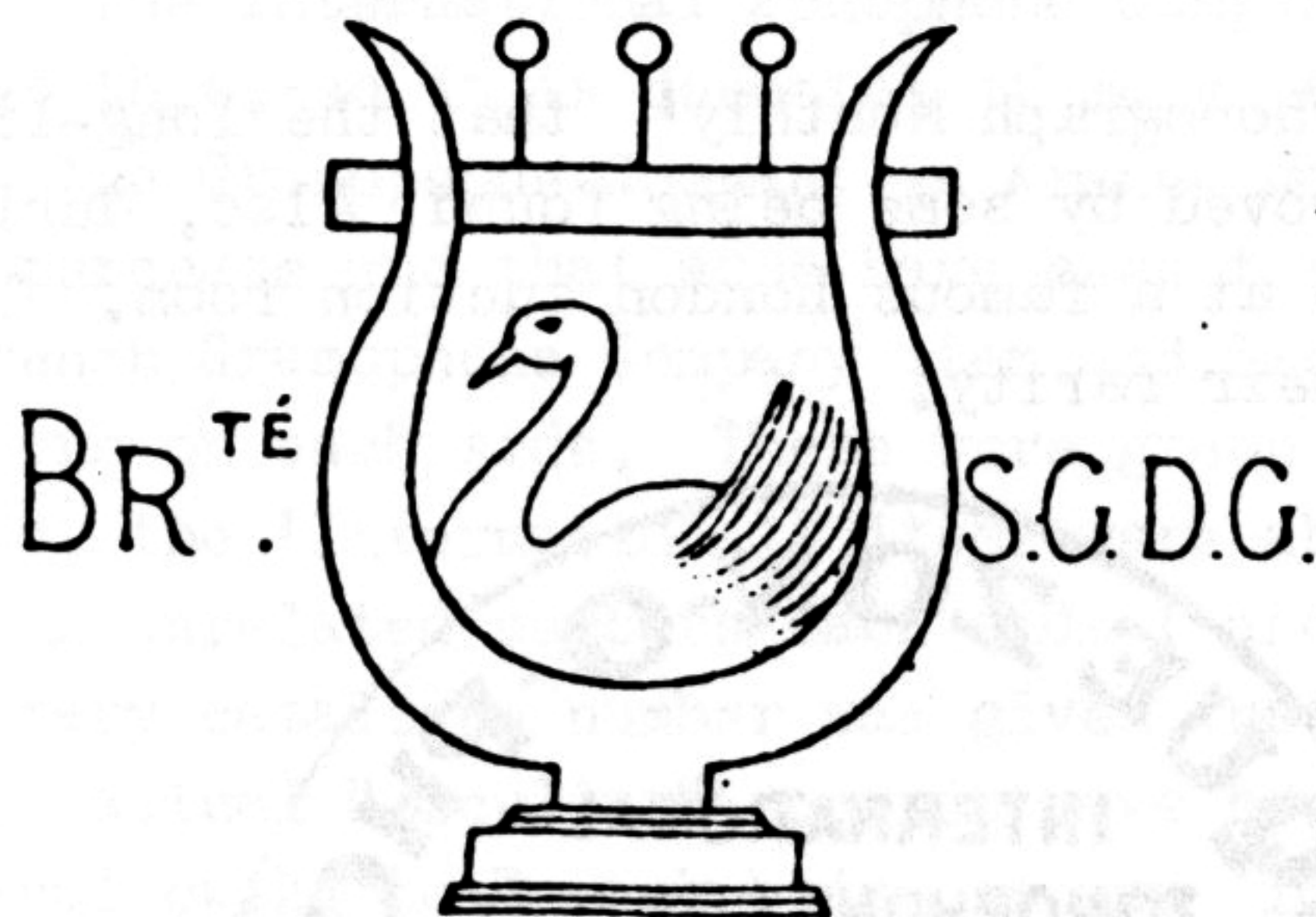
11.Sep.22 1576	Hot Lips	fox trot	Ernest L. Stevens Trio
	Issued on 51037. Dubbed on to cylinder 4661		
11.Sep.22 1577	Magic Mirror Waltzes		Ernest L. Stevens Trio
	Issued on 51042. Dubbed on to cylinder 4733		
11.Sep.22 1578	Mammy Land	fox trot	Ernest L. Stevens Trio
	Issued on 51043		
11.Sep.22 1579	C	Hesitation Waltz	Ernest L. Stevens Trio
	Issued on 51042. Dubbed on to cylinder 4673		
19.Sep.22 1580	Hesitation Waltz	piano	Ernest L. Stevens
	Issued on 51049. Dubbed on to cylinder 4698		
1581 A	Cavatina	DUBBING	violin Albert Spalding
22.Sep.22 1582 A	Three o'clock in the morning, waltz	piano	Ernest L. Stevens
	Test of A on ED116. Issued on 41049. Dubbed on to cylinder 4676		
22.Sep.22 1583 A	Ji Ji Bo - novelty fox trot		Ernest L. Stevens Trio
	Test of A on ED117. Scheduled for release on 51075		
29.Sep.22 1584	Tomorrow	fox trot	Ernest L. Stevens Trio
	Issued on 51074. Dubbed on to cylinder 4716		
6. Oct.22 1585	Louisiana mama blues		Ernest L. Stevens Trio
	Issued on 51076		

End of this Columbia Street Series.

Next regular Disc serial number is 2000, with which we shall commence out next instalment.

The Edison Disc Masters is copyright by Raymond Wile 1976, all rights reserved.

MARQUE DÉPOSÉE



Ch. et J. Ullmann

In the Talking Machine Review-International No. 32 we had a long article introducing the EMI Collection. On page 295 was a picture of an unknown make of phonograph bearing only the trademark of a swan in a lyre, as depicted here to the left. This trade mark was registered in Paris at 3 p.m. on 10th. October, 1899, by Charles et Jacques Ullmann Cie. for use on cylinder talking machines and their accessories. The house of Ullmann made and sold all types of musical instruments (which included the products of other companies) and accessories thereof - and had their own brands of violin strings, etc. etc.

They were also principal agents for International Zonophone and Odeon in the days of Fred'k Prescott, selecting artistes to be recorded on those labels, hence the similarity. In 1906 they began their own vertically-cut discs 'P H R Y N I S' but soon made over the rights to them to Odeon. It is possible that the Ullmann brothers suggested the name Odeon to Prescott when he wanted a new name for his new make of records, the 'Odeon' being in Paris.

GEORGE BAKER

Obituary, Ernie Bayly

It is with regret that we announce the death of the baritone George Baker, whose 90th. birthday we noted in our pages a year ago. George Baker first recorded c.1907 for Pathé records and went on to make over 2,000 recordings under his own name, under pseudonyms or as merely known as 'vocal refrain' on the label. He was a Concert and Oratorio singer by training, but his wonderfully clear diction brought demands from many record companies needing a singer with a

good singing voice whose clarity would record well. Thus he was brought in to assist make the complete sets of Gilbert & Sullivan operas for His Master's Voice. His voice was ideal for the quick patter songs especially. Yet he was not too unbending for children's songs, or the vocal refrain for those foxtrots, etc which needed a voice with authority rather than a crooner. He went on to make records until the early days of LPs, by which time he was around 70 years of age.

I knew him personally only in his last decade when he was still remarkably active. He was still involved with the benevolent side of artistes & musicians unions when well past eighty, suggesting that "something ought to be done for poor old X" who was younger than himself. He retained a very clear mind and could describe accurately singers heard way back before World War I, that person's style of singing, mannerisms, etc. There were many singers whom he quoted as being far better in person than they appeared on records, especially some who never made electrical recordings. In all those reminiscences, he was always very professional and kindly. In his later years he was several times asked to speak to musical organisations about his career and contemporaries and would say that he was not famous, but having lived longer than most he was one of the few left still able to recall the past! We know that is untrue. Play a few of his records and you will see why we should remember his contribution to the pleasure of his fellows.

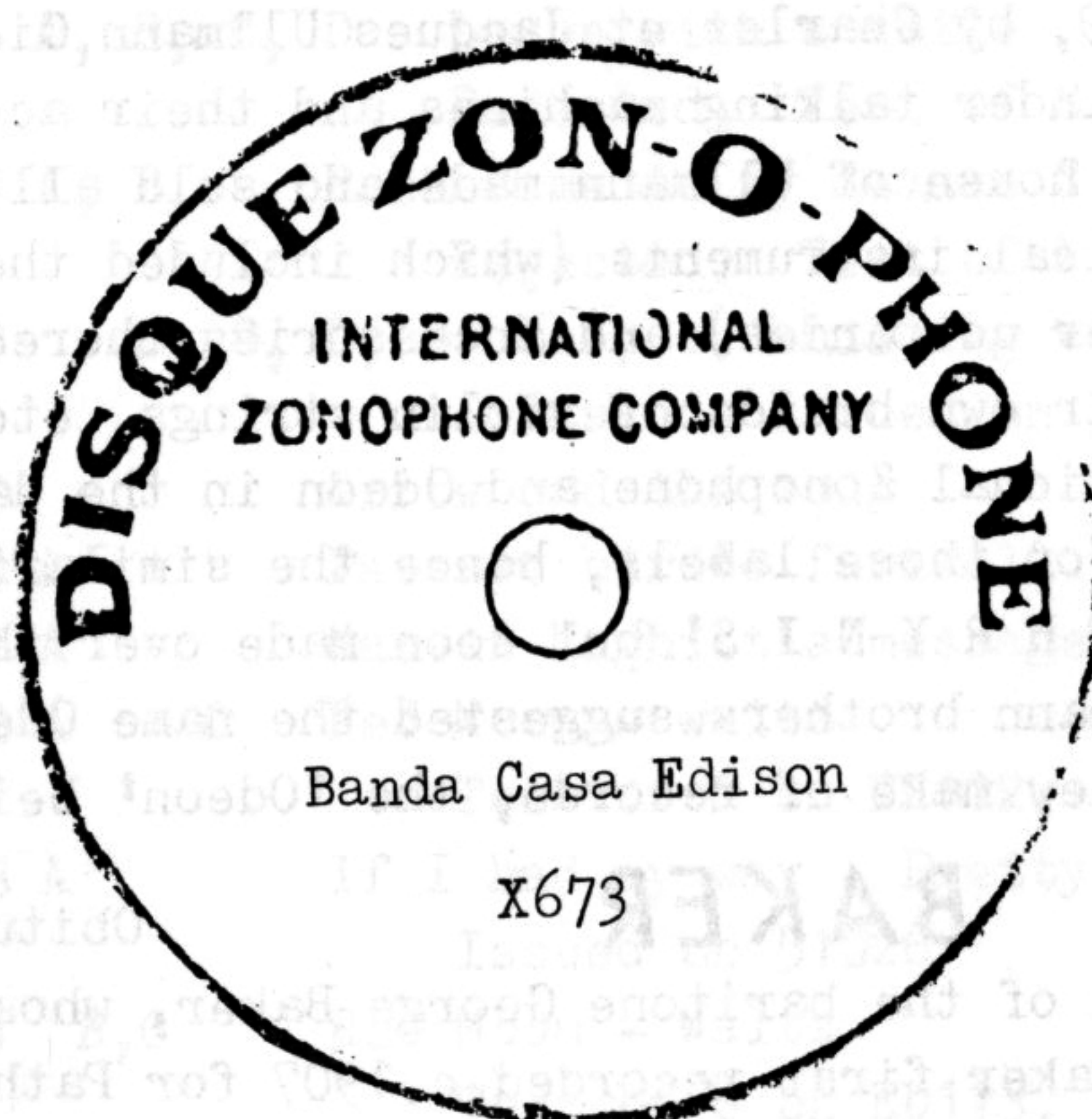
Double-sided records

E. Bayly

For a long time it was believed that Odeon in Europe, controlled by Frederick Marion Prescott, was the first company to sell double-sided records, commencing in January, 1904.

Then it was reported that an International Zonophone record having Caruso's light blue Zonofono X 1555 'La Donna e Mobile' on one side and Banda Casa Edison's orange Zon-O-Phone X673 'Rio di Esperanca' valsa on the other had been found. This would date prior to June 1903.

In mid-1975 it was reported in 'The Antique Phonograph Monthly' that the long-lived rumour of double-sided Berliner records had been proved by some being found. Also, during 1975 an experimental double-sided Berliner was sold at a famous London auction room. The Berliner series must have been small, judging by their rarity.



This prompted me to investigate properly the reports of Zonophone, by which I mean looking in such places where information would be deposited to establish legal claim.

In my compilation of the single-sided records of International Zonophone I know that most are French and that it was in Paris that the Gramophone Company signed the papers later to purchase International Zonophone, so I decided to look in the legal publications of that country, having in the mind that I would also look for the 'swan-in-lyre' design now known to belong to Ullmann Frères coincidentally. Because in England many record labels were registered as trade marks, I decided to look in French trade marks, and I knew my limiting dates.

Thus a MERE HALF HOUR in the appropriate archive revealed what has been there for seventy-odd years for all to see. On behalf of the International Zonophone, Charles et Jacques Ullmann in 1903 registered the following double-sided records:-

- A) a double-sided record having a blue label one side and an orange label on the other,
(This would be light blue)
- B) a double-sided record having a black label each side,
- C) a double-sided record having a green label each side,
- D) a double-sided record having a violet label each side,
- E) a double-sided record having an indigo label each side, (i.e. dark blue)
- F) a double-sided record having a yellow label each side,
- G) a double-sided record having a red label each side,
- H) a double-sided record having a blue label each side, (i.e. light blue)
- I) a double-sided record having a lilac label each side.

Do not forget that some of these could be in the seven-inch size.

The International Zonophone Company was purchased by the Gramophone Company shortly after this, so it is doubtful if many of the above were circulated. But we now also know that the Gramophone Company in France was issuing double-sided Zonophone records soon after the purchase and that some have been found having an International Zonophone on one side and a French Gramophone Company item and label on the other, with quite unrelated catalogue numbers on each side. These were green labels, each side quite different from the other. Later, the 'International' items were absorbed into the catalogue in printed form, still having unrelated numbers each side (and printed as such in the catalogue). Later still a solitary catalogue number was given instead of using the two single-sided numbers. Some of these actual "peculiar" records have been found in British Columbia (Canada) - which is logical owing to French being spoken in Canada.

But, we do not know where the International Zonophone Company intended to use each colour, so whether you live in London, Algiers, Buenos Aires or Ankara, keep your eyes open for the above colours of double-sided International Zonophone. Remember, the most peculiar combination has already been found. Even if you are an opera-fan, please be prepared to look for any kind of thing (even if in, say, Arabic or Cyrillic script), because as records they constitute only the second attempt to establish double-sided records and are very rare. A clue to their distribution might (or might not!) be that yellow was used by the Gramophone Company in Belgium/Holland and lilac was used in Germany.

Please let me know, for these pages, if you have any double sided Zonophones of which the catalogue number on BOTH sides is lower than X2567 approx. on ten-inch discs and lower than 13064 on seven-inch discs.

Footnote: In reality, we are fortunate to have this information only because it was officially registered - it need not have been.

IRVING KAUFMAN

Irving Kaufman, one of the most popular and prolific of the early recording artists, died on 3rd. January, 1976 in Indio, California, one month before his 86th birthday, after a short illness.

Kaufman was born in Russia and emigrated to the U. S. A. at a very early age. Young Isadore, which was his real name, began earning money when he was only about ten years old by singing on the streets and on the trolleys of Syracuse, New York, passing the hat and collecting pennies from appreciative listeners. He began his vaudeville career in partnership with his two brothers, Phil and Jack. (Phil made only a few records for Emerson and one Edison Diamond Disc as he died young-see footnote*)

Irving Kaufman was introduced to phonograph fans in July, 1914, with the issue on Edison Blue Amberol of his "I love the ladies". For the next 17 years he recorded extensively for all companies. He was a member of the Avon Comedy Four, a popular group in vaudeville and on records for many years. The quartet was organised by Joe Smith and Charlie Dale, who had the longest partnership of any team in show business history.

During the five-year period from 1925 to 1930 it is likely that Irving Kaufman made more records than any other singer in U. S. A. He performed for most record companies, singing not only complete records but countless vocal refrains on dance band records. Some of his anonymous vocals on dance band records are considered to be among his best efforts. He sang under various 'noms de disque', including 'Frank Harris', under which name he made several excellent Columbia records, both solo and duets with Vaughn de Leath.

The depression of the early 1930's severely curtailed his recording activities, but he kept busy on radio. He took part in many broadcasts and singing commercials, in which he was accompanied on the piano and organ by his wife Belle.

In 1950 he recorded a series of Jewish dialect comic songs about the character, Moe the Schmo. In August 1974 he recorded some songs at his home, accompanying himself on piano.* So his recording career spanned 60 years, from 1914 to 1974! He retained a fine singing voice all his life, and greatly enjoyed playing the piano and singing for visitors to his home. He lived in retirement in California for the last twenty years.

*An LP was produced of Irving Kaufman's 1974 recordings, together with some of his older favourites and is available from Paul Nehrich, P.O. Box 191, Manhasset, New York 11030, USA.

*Phil Kaufman recorded for Emerson- 'The Pickaninny's Paradise' (7420=7-inch & 9102=9-inch), 'I've got the blue ridge blues (9136=9-inch). He made a comic sketch with Jack on Edison Diamond Disc.

LETTER

Dear Mr. Bayly,

Why do you apologise for an increase in subscription rates? Everything else increases in price more rapidly than your rates.

In realistic terms, where else could you obtain a specialist book of around 300 pages about our hobby for the subscription you ask for a year?

Sincerely,

Raymond Devlin.

(You are very kind sir.=Editor)

Making Papier - Maché Horns S. H. CARTER ⁵⁹⁹

Before you can make your own papier-maché horn you must have a former on which to build it. It would be a great help if you could borrow a large metal horn from someone, if you do not already have one yourself. (Mr. Paul Morris, who wanted to make but a small one for a phonograph managed to officially borrow from his local police one the "witches hat" type of plastic no-parking devices!) If no horn is available I suggest that you obtain a large sheet of stiff strawboard or cardboard and form into a cone of the correct contour as previously described, securing it with self adhesive tape. You may find some big pieces for free at the local refrigerator shop or supermarket.

A few wood skewers may be temporarily fixed across the inside of the cone to hold it in shape while the outer layers are being added. As this method is rather more difficult than working over an existing metal horn, I would suggest you first experiment with one or two small horns, until you have mastered the technique.

Now to commence operations.

Assuming that you have the metal horn, firstly carefully cut and fit a layer of thin brown kraft paper over the whole outer surface, using one inch self-adhesive tape to cover the edges. It is a good idea to lightly iron the kraft paper before use (electric iron - rayon setting) to remove any creases.

Next, prepare some thin flour paste and many lengths of newspaper three or four inches wide.

Paste lightly over the kraft paper shell and press on the strips of newspaper in any directions you desire so as to cover the whole surface of the horn.

Now you will need patience, for this must completely dry off. A few hours later, or the following day, again paste over the whole surface and apply a further layer of newspaper but in a different direction, again allowing this to harden off.

After three or four layers have been added in this way, with sufficient interval between each, it will be possible to cut and fix six or eight thin steel wires down the length of the horn to serve as stiffeners, securing each in position with adhesive tape.

Continue with further layers of newspaper until you have built up a horn thickness of about one eighth of an inch, and allow it to dry out thoroughly.

Finish off the body with a layer of thin kraft paper - previously ironed if necessary - and remove from the original horn. Trim round the flare and the small end and glue in a short length of five-eighths-of-an-inch bore rubber or plastic tubing for connection to the Reproducer. Finally, size and enamel the horn in any colour you wish.

Papier maché horns give a very pleasing tone free from vibration, and with care will last a lifetime.

Victor-Victrola

Late 1911 and during July 1912, The Victor Company introduced some new models of Victrolas. We reproduce some advertising leaflets on the next few pages, but confess to shrinking the text and 'redesigning' them to fit our pages, while keeping the illustrations to original size.

Victor-Victrola VIII

Oak

Price \$40.00



THE element of cost did not enter into the designing and constructing of the first Victor-Victrola. The only object was to produce a musical instrument that was absolute perfection. The result was a new kind of instrument, with a sweeter, richer, mellower tone than was ever heard before.

After that we devoted our energies to securing this unequaled Victrola tone in less expensive models, and from time to time modified types of this perfect instrument have been introduced to music lovers throughout the world.

This new Victrola VIII is equipped with all the latest Victor improvements, including Exhibition sound box, Victor tapering tone arm, "goose neck" sound-box tube and 10-inch turntable, and like all other Victors and Victor-Victrolas, it will bring right into your home all the music you want to hear, and just when you wish to hear it.



Victor-Victrola VIII

Oak

Price \$40.00

10-inch turntable, double spring motor (can be wound while playing), Exhibition sound box, Victor tapering tone arm and "goose neck" sound-box tube. All metal parts nickel plated.

Size $15\frac{1}{4}$ inches wide, $18\frac{1}{8}$ inches deep, $12\frac{1}{4}$ inches high.

Always use Victor Records played with Victor Needles
—there is no other way to get the unequalled Victor tone.

Victor Talking Machine Co.

Camden, N. J., U. S. A.

1454-UTQ-8-18-11

Victor-Victrola VI

Oak

Price \$25.00



HERE is a new type Victor-Victrola—new, however, only in design and price, as it embraces all the fundamental principles that have made the Victor-Victrola the greatest of all musical instruments, and brings to you, no matter where you are, the very best music of every kind, sung and played in the very best way, by the very best artists.

The Victor-Victrola VI is a hornless instrument, just like all the other Victrolas—the music issuing forth from a specially constructed sound amplifying compartment, giving you absolute control over the volume of sound, which may be increased or diminished at will by opening or closing the small doors.

Fully equipped with all the latest Victor improvements, including Exhibition sound box, Victor tapering tone arm, “goose neck” sound-box tube and 10-inch turntable, the Victor-Victrola VI is the most complete musical instrument ever available at the remarkably low price of \$25.00.

Record Research - BEKA

C

I am compiling a list of B E K A G R A N D record issued in Britain. Unfortunately the Company did not employ catalogue numbers for double-sided records until 225 of them had been issued. Instead the single-face numbers were retained, customers just using one of them to order a double-sided record. Records numbered 226 onwards are of new material so had catalogue numbers. It will be difficult to know how single-sided records were coupled to make up the first 225. Still later, catalogue numbers were allocated to this first 225, but as yet it is not known if they retained the same couplings. Of them I know about numbers 1, 2, 3, 6, 7, 10, 13, 14, 16, 21, 29, 30, 32, 33, 42, 47 to 51, 89, 91 to 96, 108, 109, 112, 115 to 118, 135, 136, 141, 158, 162, 183, 203, 211, 214, 215, 224.

Thus my appeal is two-fold; 1) I should like to borrow, or have photostat copies of BEKA catalogues showing records with catalogue numbers below 226, or which show how records were coupled together with single-face numbers for each side (even if without a catalogue number).

2) If you possess any records with a catalogue number lower than 226, or coupled as described just above, please send me the details.

Additionally, I should like to know about any double-sided BEKA GRAND records you have with catalogue numbers from 226 upwards.

When sending details from the records themselves, please send details of everything written on the labels and pressed into the shellac around the labels.

Please send information to Frank Andrews, 46. Aboyne Road, Londond NW.10 OHA.

BILLY WILLIAMS RESEARCH

We have now discovered that second 'takes' were issued on Zonophone. This may also be the case with other makes. On the examples of Zonophone found it arises when a song had more verses than could be accommodated on a ten-inch record. One take contains some verses, while another omits one verse and includes another. So, if you have two records, of any make, of what by the label would be the same recording (e. g. title, catalogue number) just check that what Billy sings is identical on both. Processing of pictures for our book has begun. Setting of text will take longer.

Any details on this point to Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.



Monsieur MARÉCHAL

Ténor de l'Opéra-Comique de Paris

D RECORD Research - VARIOUS

We hope that readers will go through their records to see if they have any of the following records which are still 'blanks' in our research files. We require titles, matrix numbers, etc. These are British issued discs but will also be found overseas no doubt. Please send all details to Frank Andrews, 46. Aboyne Road, London NW 10 OHA.

CROWN 9-inch double-sided. (From Woolworths/Crystalates) Crown Nursery Label NR4

Black or Blue labels 32, 131, 348, 350, 354

THE CROWN 6-inch double sided record (from Edison Bell) Red and Gold labels. 900, 928, 903, 904, 906, 908, 909, 930, 931, 932, 914, 922, 933, 934, 935, 940 onwards.

DECCA F Series 10-inch. Blue label. F1530, F1531, F1532, F1629, F1661, F1669, F1740, F1754, F1992, F1995, F2016, F2033, F2038, F2039, F2063, F2082, F2083, F2084, F2085, F2086, F2113, F2161, F2169, F2173, F2380, F2190, F2200, F2275, F2333, F2362, F2378, F2383, F2429, F2474, F2479, F2477, F2478, F2523, F2525, F2550, F2621, F2622, F2630, F2631, F2663, F2667, F2668, F2674, F2676, F2687, F2690, F2694, F2695, F2710, F2717, F2731, F2734, F2732, F2739, F2740, F2743, F2744, F2746, F2851, F2893, F2940, F2967, F2986, F3023, F3025, F3047, F3096, F3197, F3206, F3363, F3382, F3383, F3384, F3385, F3467, F3492, F3703, F3920, F3957, F3970.

DOMINION 10-inch 'A' Prefixes A95, A96, A97

DOMINION 10-inch 'C' Prefixes C323, C324, C326, C327, C328, C331, C333, C332, C335 to C 339, C341, C344, C348 and onwards.

DOMINION 10-inch. 'AE' Prefixes. AE2 to AE5, AE8 to AE 15, AE17, AE18, AE22, AE24, AE25, AE27 onw.

DUOPHONE 10-inch D4000 series. Issued both as solid stock with purple and gold labels and as laminated stock with black and gold labels. Records are found with different couplings but catalogue numbers! Full information is required about the following:-

D4050, D4051, D4053, D4055, D4056, D4057, D4059, D4052.

EDISON BELL ELECTRON 10-inch 0159, 0173, 0174, 0175, 0193, 0196, 0220, 0249, 0256, 0281.

EDISON BELL ELECTRON 12-inch X511, X518, X528, X529, X544.

DIAMOND DOUBLE DISC 10½-inch vertical-cut. 'Label' etched, with blue filling, in letters, etc. 0364, 0234, 0235, 0323, 0330, 0335, 0354, 0366, 0368, 0389, 0394, 0429, and onwards.

ECLIPSE 8-inch (from Woolworths/Crystalate) Red, gold & black, or, red & gold labels.

51, 5, 7, 11, 14, 20, 33, 36, 50, 57, 62, 70, 78, 88, 89, 94, 97, 98, 108, 116, 120, 123, 135, 141, 144, 145, 147, 152, 153, 168, 176, 180, 181, 184, 185, 189, 194, 195, 198, 199, 202, 204, 206, 211, 212, 216, 217, 223, 226, 228, 230, 235, 238 to 240, 248, 261, 267, 268, 269, 274, 278, 279, 281, 285, 289, 290, 291, 300, 301, 303, 305, 309, 314, 315, 325, 333, 356 362, 365, 368, 372, 379, 380, 382 to 388, 392, 393, 400, 401, 407, 408, 409, 412, 416 to 419, 425 to 427, 436 to 438, 449, 450, 499, 500, 523, 579, 581 to 583, 586, 591, 593 to 595, 602, 609, 611, 613, 624, 629, 634 to 636, 640, 641, 647 to 649, 657, 658, 668, 675, 686, 690, 694, 697, 700 to 704, 708, 709, 714 to 716, 718, 722, 724, 727, 732 735, 752, 756 to 759, 763, 765, 767, 768, 787, 791, 799, 802, 804, 857, 887,

901, 903, 904, 906, 909, 911 to 913, 916, 919, 917, 926

933, 950, 952, 954, 960 to 962, 968, 969, 973, 978,

980 to 982, 984, 985, 987, 989, 991 to 998, 1000, 1009, 1002 to 1005, 1012 onwards.

ECLIPSE 9-inch SC series. Blue and gold labels. SC4, SC16, SC26, SC32, SC37, SC43, SC52, SC57, SC59, SC65 to SC67, SC71, SC76, SC82, SC83, SC85, SC95, SC110, SC112, SC114, SC115, SC117, SC119, SC120, SC121, SC122, SC124, SC126, SC128, SC129, SC131, SC132 to SC 136, SC140 to SC142, SC149, SC151, SC153 to SC156, SC159 to SC161. Eclipse records did not 'last long'

Probably no complete catalogue was ever printed. Throw away leaflets were on the counters in Woolworths showing the current popular issues.

The Talking Machine Review,
19, Glendale Road, Bournemouth BH6 4JA.



Victor-Victrola VI

Oak

Price \$25.00

10-inch turntable, double spring motor (can be wound while playing), Exhibition sound box, Victor tapering tone arm and "goose neck" sound-box tube. All metal parts nickel plated.

Size, $15\frac{5}{16}$ inches wide, door front; $16\frac{3}{8}$ inches deep, $8\frac{1}{8}$ inches high.

Always use Victor Records, played with Victor Needles
—there is no other way to get the unequalled Victor tone.

Victor Talking Machine Co.

Camden, N. J., U. S. A.

604

Victor-Victrola IV

Oak

Price \$15.00



HERE is a Victor-Victrola for \$15.00.

This instrument like all other Victor-Victrolas is of the hornless type, the music issuing forth from an enclosed sound amplifying compartment, which enables you to increase or diminish the volume of sound by opening or closing the small doors.

The Victrola IV is equipped with the latest Victor improvements, including Exhibition sound box, Victor tapering tone arm, "goose neck" sound-box tube, and 10-inch turntable, insuring to you the true Victor quality.

This Victor-Victrola will play any record in the Victor catalog, and with it you may enjoy your favorite music, right in your own home, whenever and as often as you wish.



Victor-Victrola IV

Oak

Price \$15.00

10-inch turntable, Exhibition sound box, Victor tapering tone arm and "goose neck" sound-box tube. All metal parts nickel plated.

Size $12\frac{3}{4}$ inches wide, door front; $13\frac{5}{8}$ inches deep, $7\frac{3}{8}$ inches high.

Always use Victor Records, played with Victor Needles
—there is no other way to get the unequalled Victor tone.

Victor Talking Machine Co.

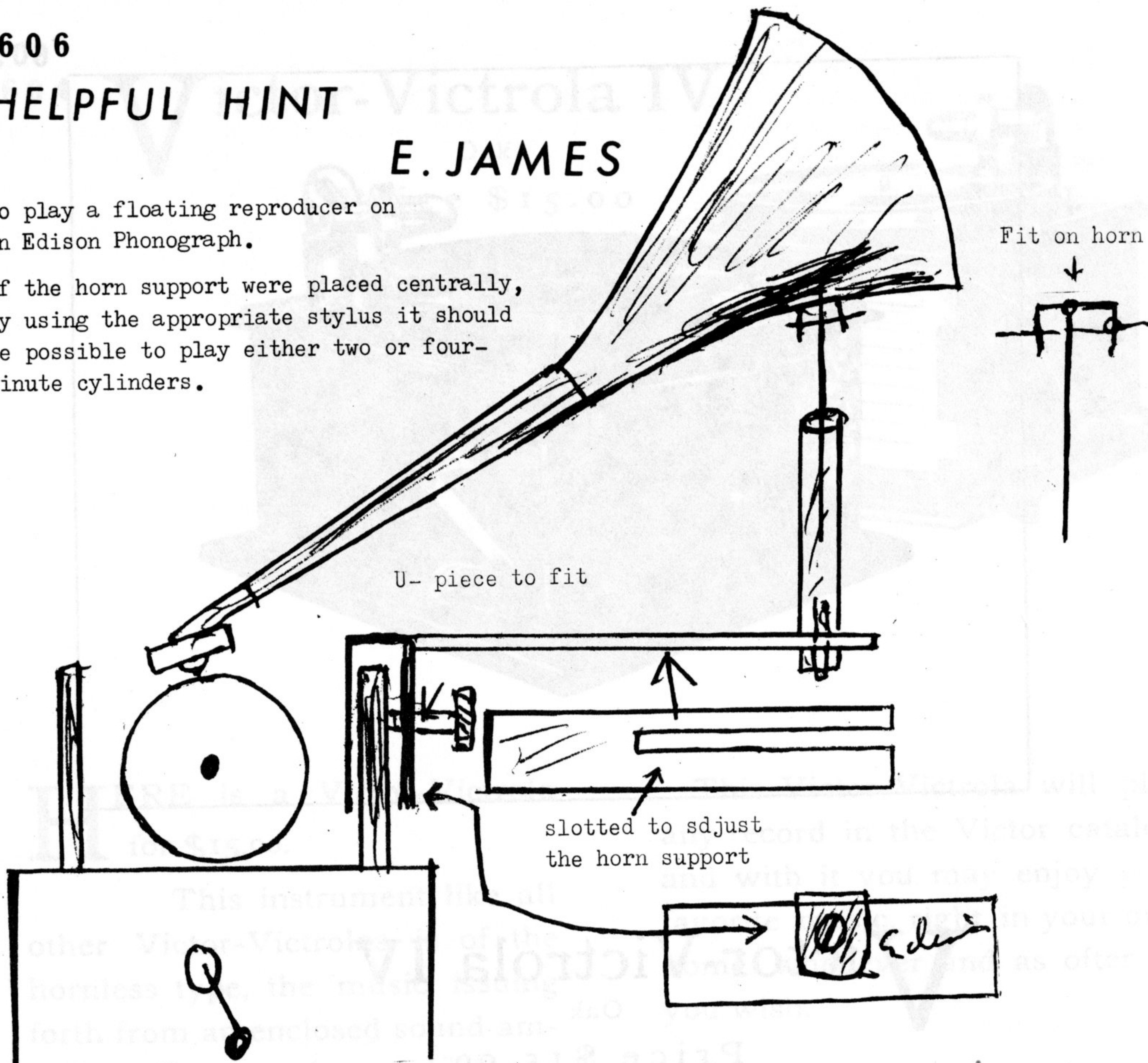
Camden, N. J., U. S. A.

HELPFUL HINT

E. JAMES

To play a floating reproducer on an Edison Phonograph.

If the horn support were placed centrally, by using the appropriate stylus it should be possible to play either two or four-minute cylinders.



The 'STROH' Jap Fiddle

is a SOUND LINE both as to tone and to sales, and can be recognised by the "Stroviols" Trade Mark, which is carried by all the genuine "STROH" Instruments, be they Violin, Viola, Cello or Jap Fiddle. Live Dealers should write for further particulars to the SOLE MAKERS:

GEO. EVANS & CO.,
94 Albany Street, London, N.W.1

Or their Wholesale Distributors:
Messrs. Barnes & Mullins, Beare & Sons, J. Curwen & Sons, Ltd., Dallas & Son, Metzler, Ltd., Murdoch Trading Co.

London
Make

An advertisement from c. 1920 for a one-string 'Japanese' fiddle employing Augustus Stroh's invention.

Instruments of cello and double-bass dimensions appear to have been made in limited numbers.

Advert contributed by F. Andrews

Information about this Company, whose rose-coloured record label graced the front of the previous Talking Machine Review-International, is hard to find because it was not in the Register of Joint Stock Companies for Britain.

The 'Phono Trader' of June 1904 reported that the Company was registered on 21st. May with a capital of £40,000 in 10,000 shares of £4 each. Never having seen mention of any other company issuing shares of £4 it is probable that the 'Phono Trader' staff miscalculated when converting French Francs to Sterling. The General Talking Machine Coy. Ltd. was almost certainly registered in France, which no doubt one of our readers will be able to confirm.

It was stated that the object of this Company was to acquire from Guido Segre, for the sum of £12,000 (to be met with the issue of fully paid up shares in the new Company), the secret of his talking machine which they were to turn to account, and carry on a business incidental or auxilliary thereto. Nothing was mentioned about disc record production specifically.

The following persons subscribed to the Company by holding one share each, all of Paris— N. Renshaw, 45. rue de Bourgoyne, B. Raoul, 12. boulevard Barbes, G. Cuming, 157. boulevard Periere, A. Beauchaire, 197. rue Montmartre, G. Segre, 5. rue Riboutte, L. Ceropia, 5. rue Gulauste, J. Founiee, 38. rue Tarbigo.

The names of the first directors were not given nor was any address for the Company. It is assumed that the 'Phono Trader' must have thought there was a possibility of the Company trading in Britain for in August, 1904, it requested the English offices to contact the Editor of the magazine who had an enquiry from a prospective customer in Toronto, Canada. The label was never registered as a trade mark in Britian.

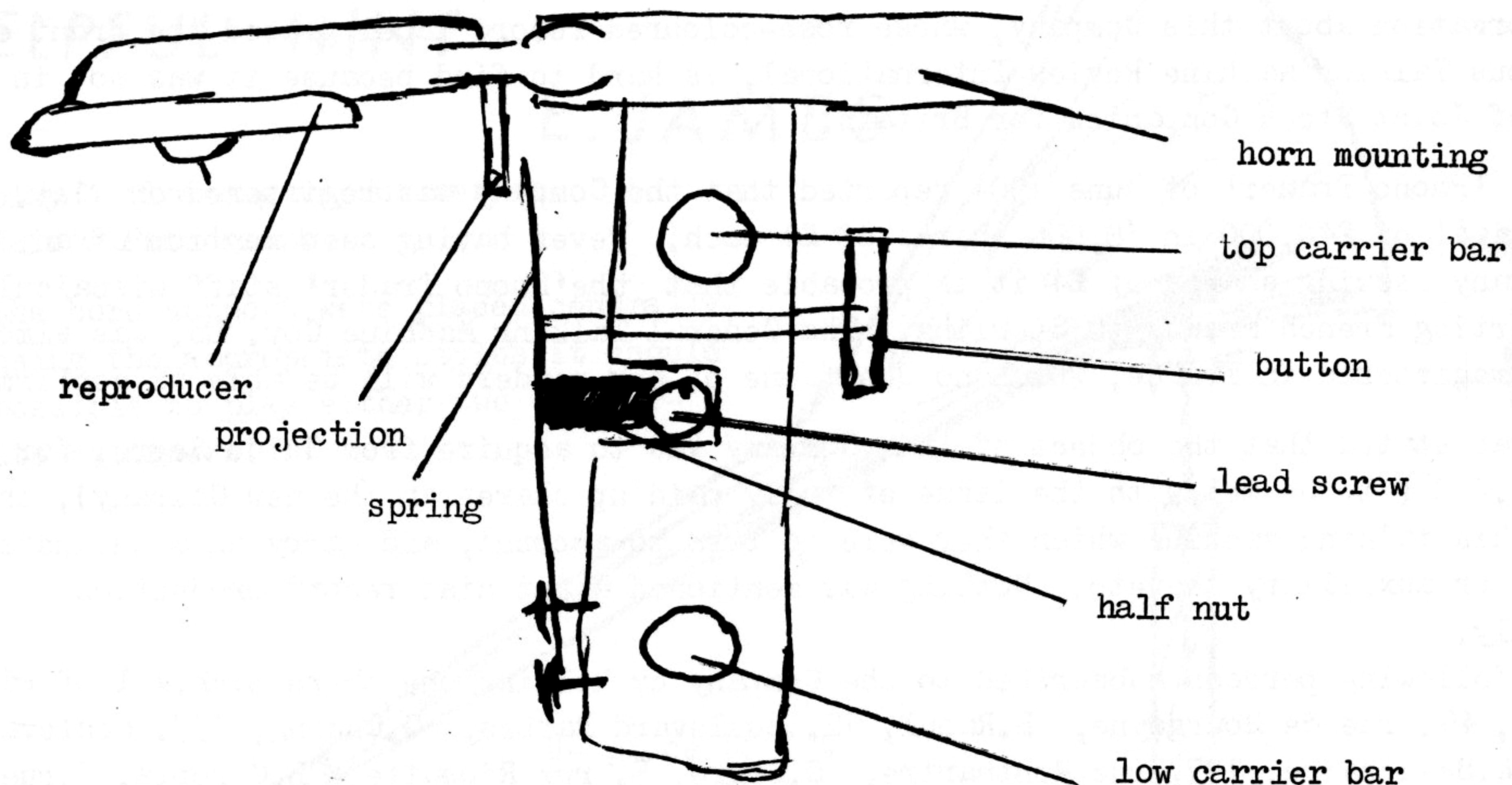
ADLER — DULCETTO

B. A. Williamson

May I revert to the Adler phonograph on the front of Talking Machine Review No. 35 of August 1975? I have a phonograph which is basically identical except:-

- a) It was sold by the Phono Exchange, Berners Street and the name 'DULCETTO' and has a huge transfer across the lid to that effect.
- b) It does have a very simple device for lifting the reproducer. The reproducer, horn, etc. are carried on two bars across the front with the lead screw between. The half-nut is disengaged from the lead screw by pressing a quite large button at the front which presses back a spring on which the half nut is mounted. This spring extends upwards and engages a projection from the bottom of the reproducer mounting tube and therefore simultaneously lifts the reproducer. I give a diagram overleaf.
- c) The other point of difference is more interesting. My phonograph does not have a perforated leather belt drive but a chain which runs with remarkable silence. The sprocket wheels which it engages appear to be the same as in the illustration. Which is the authentic article - or are they both?

Your Editor comments - "Years ago I owned just the top part of what must have been a similar phonograph. It was minus the case, motor, repro, horn.... but it did have a chain drive! I cannot now find it and can only conclude it was lost in moving to my present home. Until I saw the Adler catalogue I felt that I must have dreamt the whole thing! Now Barry's note reassures me! I wonder if there was a common manufacturer for both Adler and Dulcetto. If there were, I would tentatively nominate Carl Lindström - but would welcome any evidence to challenge or confirm that, as I said before, but nobody yet does either!!!



I can also report two additional adverts for Symonds London Stores.

- a) In 'Answers' for November, 1902, which is identical to page 435 of T. M. R.
- b) In 'Answers' for April, 1904. A very small advert about 2 x 1½ inches with a picture of a Puck (the same block as used on page 436 of T.M.R.) and the words "Free to you. To advertise SLS records we are giving away our noted phonograph for a limited period. Write, etc...."

Research - CLARION

We are virtually ready to print Sydney Carter's listing of Clarion records with history of the Company by Frank Andrews. We issue this final appeal in case someone can fill our blanks-
Cylinders-Clarion 4½ inch wax. 4, 22, 30, 36, 42, 43, 55, 65, 68, 69, 70, 100, 145, 535, 537, 551, 601, 741, 743, 774, 783, 957, 1011, 1012, 1021, 1023, 1025, 1026, 1029, 1030, 1031, 1032, 1034, 1035, 1054, 1058, 1059, 1060, 1110, 1120, 1124, 1131, 1149, 1153, 1155 and any higher. We require the names of artistes on 348, 1140, 1141, 1143, 1144, 1146.

Ebonoid 4½ inches (200 t.p.i) wax. 5008, 5012, 5014, 5021, 5024 & any higher.

Discs. Double-sided 10-inch vertical cut Clarion disc records. 1023, 1025, 1027, 1029 & higher.

Double-sided 10-inch lateral cut Clarion disc records. 117, 140, 141, 142, 143, 144, 146, 149, 152, 155, 189, 190, 195 and any higher.

Double-sided 10-inch vertical cut E B O N O I D discs. 10007 and any higher.

When sending details of any of the above discs, please include matrix numbers. In fact, we should like matrix numbers for any Clarion or Ebonoid discs you have even if NOT listed above.

COLUMBIA DX 410

This disc is 'Columbia on Parade No.2' and is a 'Crazy Pantomime' featuring eleven Columbia artistes. We should like to know SOON details of what happens on the record, the names of the artistes, any compere, orchestra, conductor, matrix numbers and anything else on the label or what you discover on hearing it! Please send Clarion and this disc details to Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.

Opposite: The charming front cover of a Deutsche-Grammophon Leaflet.



It is our pleasure to draw the attention of readers to two more of the facsimile reprints published by Allen Koenigsberg. Both are excellently produced on good quality art paper, the second being of a superior weight.

No.23. Victor Repair Manual.

This book collates several Victor leaflets which were distributed to dealers and some which were also intended for gramophone owners. Those for dealers reproduced herein show every part, screw, bolt, etc required for Victor models O, I, II, III, IV, V, VI, of 1911. There is repairing the Victor Exhibition Sound Box (1913), Victrola IV and XXV (type M) often called 'School Model' in Britain (1913), Victrola X (1914) and Instructions for The Care of Victor Spring Motors (1917). This totals 64 pages.

The value of this type of book cannot be underestimated for many machines are found in need of repair or spare parts. The instructions for repairing spring motors and the Exhibition sound box are similar to those we reprinted in our pages recently.

The size of page in Mr. Koenigsberg's reprint is $8\frac{1}{2} \times 5\frac{1}{4}$ inches, whereas those actual leaflets and manuals I have seen, I would confess perhaps not of the identical date as these, were about 10×8 inches. I feel it is a pity if this reprint is reduced in size for it is better to see small parts as small rather than minute.

No.24. 'Edison Phonograph' being a December, 1893 catalogue of the North American Phonograph Company.

In its twenty-four pages the virtues of an Edison phonograph for home or office use are detailed. Such things as batteries are explained and a Class M phonograph is shown. The rare water-driven phonograph is shown, as well as treadle and electrically operated machines. Then we see various models housed in all types of desks. All very fascinating, which included many pictures I had not seen previously. The booklet

concludes with testimonials from satisfied users. A very interesting and valuable addition to our printed literature on the phonograph.

For prices of these reprints, readers must consult Mr. Koenigsberg's leaflet distributed with our last issue for I foolishly forgot to keep one for myself.

Available from Allen Koenigsberg, 3400, Snyder Avenue, Brooklyn, New York 11203, U. S. A.

Music publisher Schirmer of New York in 1878 introduced to the public, by means of sheet music, a delightful waltz "The Song of Mr. Phonograph" extolling what that invention could do. "My name is Mr. Phonograph and I'm not very old, my father he's called Edison and I'm worth my weight in gold", it begins.

Musique of Rochester, New York, have had a famous piano-roll maker cut a limited edition of this langorous waltz to commemorate the Centenary of Mr. Edison's wonderful invention. It was indeed an unique and happy thought on someone's part to pay tribute to Mr. Edison in this way. He was honoured in his day by the original music, why not revive the tune in this practical way?

I know I am not the only collector of cylinders and Phonographs to own a player-piano so have pleasure in introducing this 88-note roll which forges a link between the two. With the roll comes a certificate verifying it to be a limited numbered edition. It also reproduces in reduced facsimile the front cover of the original sheet music.

In brief, a highly desirable item for the collection of the phonograph collector with an 88-note player piano. Price \$5.95 inside U. S. A. (Outside U. S. A. add \$2.90 for postage, insurance and special packing.) Available from Musique, 49, Hancock Street, Rochester, New York 14611, U. S. A.

RECORD REVIEWS

We have received the following interesting re-issue LPs from WORLD RECORDS but lack of space forces us to hold our reviews over until our next issue -

SH 183 Rodgers and Hart in London performed by many British artistes.

SIR EDWARD ELGAR

In this issue and the next I shall be reviewing two anthologies of music by Sir Edward Elgar. So perhaps the briefest of biographical notes about the superbly gifted, enigmatic man may be permitted. If you wish to find out more, turn to one of the several biographies that have been written - such as "Portrait of Elgar" by Michael Kennedy.

Edward William Elgar was born near Worcester in 1857, son of a musician who kept a music shop in the city and who was also a church organist. Elgar received very little formal training in music but learnt to play many of the instruments that passed through the shop and learnt much from the music and the scores that his father sold. He taught the violin and piano and one of his

JOHN WANT

SH 210 Jack Jackson and his Orchestra, including Al Bowlly & Alberta Hunter.

SH 283 Jack Buchanan singing his songs from 1924 on.

SHB 33 Roy Fox and his band 1938-38

SHB 29 Fats Waller in London 1938/9. Piano & organ solos, & with his Rhythm and vocals by Adelaide Hall.

first appointments was as conductor of a band at the local hospital for mentally sick.

He had to struggle very hard to establish himself as a composer and owed much to the dedicated support of his wife. The first major work to be acclaimed was "Enigma" (1899). One of his greatest skills lay in the composition of choral music. "Dream of Gerontius" (1900), though subsequently recognised as perhaps his greatest oratorio, had a disastrous premiere at Birmingham in 1900 under Richter.

This man who in his time was the greatest native English composer since Purcell (1658 to 1695) was knighted in 1904, received the Order of Merit in 1911,

made Master of the King's Musick in 1924 and created Baronet in 1931. His appeal was wide for he could and did write not only great and serious music but light music of immense charm.

He died in Worcester in 1934 - the same year as two other English-born composers, Delius and Holst.

ELGAR ON RECORD

HMV RLS 713 (Six records with book of same name by Dr. Jerrold N. Moore, by arrangement with Oxford University Press.)
Available only as complete set - including book. Mono. £11. 95)

Among the items included are:

Cockaigne Overture- Royal Albert Hall Orchestra D 1110/11.

Three Bavarian Dances- London Symphony Orchestra D 1367
DB 1667.

Pomp and Circumstance Marches Nos 1 to 5 R.A.H.O. or L.S.O.

A long extract from Dream of Gerontius recorded live at the Royal Albert Hall, 1927, including D 1242/3 but extended by unissued sides from pressings that were in Elgar's possession.

Land of Hope and Glory- L.S.O. - Balfour. Previously unissued.

The Banner of St. George - previously unissued.

Wand of Youth Suites Nos 1 & 2 - L.S.O. D 1636/8 and
D 1649/50.

Nursery Suite - L.S.O., Gordon Walker (flute) D 1998/9.

Piano Improvisations by Elgar - previously unissued.

Crown of India Suite - L.S.O. D 1889 / 1900.

Severn Suite - L.S.O. D 1908 / 10

Cockaigne Overture - British Broadcasting Corporation
Symphony Orchestra DB 1935/6.

Pomp and Circumstance Marches Nos 1, 2 and 4. DB 1801 and
DB 1936.

Caractacus - LSO Conducted by Collingwood, supervised by the dying Elgar DB 2142 & 2147.

Sound Track of Pathe Film with Elgar speaking and conducting 'Land of Hope and Glory', previously unissued as a disc recording.

This is a truly remarkable anthology of music conducted, performed, or in one case supervised by Elgar and it includes recordings dating from the beginning of electrical recording in 1925 up to his death in 1934. As a set of records with its accompanying notes it would merit great attention in its own right and congratulations are, as always, due to Anthony Griffiths. However, the fascination of the recorded matter is greatly enhanced by Dr. Moore's book of the same title. In fact he covers a longer period - from 1914 when Elgar first recorded for the Gramophone Company, until 1934. Most of the pre-electric recordings have been issued by Pearl and these will be reviewed later.

Dr. Moore's book and the accompanying leaflet are of exceptional interest. Described for example is the system of allocating matrix numbers and the five decision options that were applied by the Gramophone Company to the fruits of the efforts of the recording engineers. In fact it

opens an unique window into the workings of that great Company in what was probably its heyday. Every recording session that Elgar conducted is covered in great detail and both the matrix numbers and (where appropriate) the issue numbers of the recordings made at each session are given. How different things were in those days before tape recording was adopted. Each side was recorded several times but because nobody could be sure at the session of the success of any disc, it was impossible to be certain of recording a complete work in one session. For example with the Beatrice Harrison recording of the Elgar Cello Concerto (D 1507/9 - not included in this set) the recording session in March 1928 yielded only sides 1, 2, 5 and 6. Sides 3 & 4 were recorded at Elgar's next session in June - three months later. This is by no means untypical and the details are given fully of the successes and failures of these recording sessions.

Dr. Moore's narrative is interspersed with extracts from Lady Elgar's diary, up to the time of her death; the detailed and fascinating accounts referred to above of each recording session and a great deal of Elgar's correspondence - mostly with the Gramophone Company and generally with Fred Gaisberg ("Dear Gaisberg" wrote Elgar : Dear "Sir Edward" replied Gaisberg): but the relationship between the men grew warmer and warmer. In later years it became "My Dear Fred". It was, in fact, Gaisberg's initiative that enabled the dying Elgar to supervise at Worcester the recording of the Triumphal March from Caractacus performed in the Abbey Road (London) studios by the LSO under Lawrence Collingwood. The records were cut in Worcester using a General Post Office land line and the quality of the recording speaks well of the line that the G.P.O. had set up for this purpose: for this was in 1934.

So many insights into this enigmatic man are revealed in the book. He had read, in July 1930, of the illness of Trevor Osmond Williams, Manager of the Artists and Recording Department of the Gramophone Company - a man for whom he had formed a deep affection. So he sent a telegram to the Chairman of that huge Company to enquire of his friend it began:

"R(EPLY) P(AID) ALFRED CLARK c/o JABBERMENT HAYES"

How characteristic to send it reply paid! How much this reflected his sense of personal discipline! In fact Trevor Williams died in Vienna of accidental poisoning and one senses that this was the greatest blow to Elgar since the death of his wife a decade earlier.

Part of Elgar's contract entitled him to free records. In an appendix to the book his collection, at the time of his death, is listed and it is clear that he did not abuse his right - indeed many readers of this publication will have very much larger collections. Apart from the records of his own music, Wagner is the most strongly represented - which too may tell us something about the man!

According to EMI, with the issue of this anthology the entire opus of Elgar performing his own music has now been transferred to L.P. the Violin Concerto with Yehudi Menuhin as a boy soloist being in the RLS series. We have on these six discs music of really outstanding interest to the student of English music and of the gramophone in the

first decade of electrical recording. To review each item would fill a small book. Elgar playing his own piano improvisations is of interest mainly to the historian. For me the most interesting track is the "Dream of Gerontius". The Gramophone Company decided to try to record nine items of this work from a B.B.C. transmission conducted by Sir Edward at the Royal Albert Hall on 26th. February, 1927. The soloists were Margaret Balfour, Stuart Wilson and Herbert Heyner with the Royal Choral Society and the Royal Albert Hall Orchestra. It was almost a disaster: the coughing of the audience was reminiscent of Cruft's Dog Show - and this was long before the introduction of directional microphones (and presumably effective cough remedies). Two discs, D1242/3 were issued but by using commercial pressings of these and three test pressings in Elgar's collection A. C. Griffiths has managed to put together this sequence on L.P. "Bad tone throughout beginning bad X coughing" wrote Elgar on the sleeve of his test pressing of the Kyrie. How right he was! (I wonder what he thought of the 1919 recording of the Kyrie by the Sheffield Choir on C977. It too left a great deal to be desired!)

But this is only part of the anthology. Three of the Pomp and Circumstance Marches are recorded twice: the full set with the Royal Albert Hall Orchestra between 1926 and 1930 and Nos 1, 2 and 4 with the B.B.C. Symphony Orchestra in 1932 and 1933. I find the earlier versions more exciting.

G U S T A V H O L S T

St. Paul's Suite LSO conducted by Holst, from L 1648/9
Two Songs Without Words (Country Song & Marching Song)
String Orchestra conducted by Holst,
from L1649 & L1543 respectively.

Beni Mora. String Orchestra conducted by Holst L1586/7
Four Songs for Voices and Violin.

Dora Labette, soprano, with W. H. Reed, violin from
L1590.

Pearl Records, GEM 126. £1.76. Transfers from 78's

Pearl's contribution to the Holst Centenary was this LP of a number of Columbia pre-electric 78's, all recorded in 1924.

The delightful little St. Paul's Suite is one of the few surviving works by Holst in the present day repertoire. He wrote it for his pupils when he was Director of Music at St. Paul's School but the two fast movements were beyond the technique of his pupils at the tempo that he intended. On this record it is played with immaculate precision and great beauty by a nameless "String Orchestra". The last movement - a neat interplay between two English folksongs, "Green-sleeves" and "Dargason", provides a fitting and fascinating finale to a charming small-scale work.

The Two Songs Without Words are attractive examples of Holst's minor orchestral work, melodious, rhythmic and with the skilful use of changes in tempo

We can also compare two versions of Cockaigne with the same gap of years between them.

Two bands on the L.P. that never reached the catalogues as 78's are nostalgic. In "Land of Hope and Glory" recorded on 3rd. February, 1928, by Margaret Balfour with the Philharmonic Choir and the LSO, last nights of the Proms are recalled - in those days the conductor did not turn to the audience to join in the chorus, but the spirit of the thing is there. The other "The Banner of St. George" recorded at the same session repeats the message of the power and the glory of the country into which Elgar was born. Both were rejected because the "voices were overpowered by orchestra".

If I had to pick a favourite from this set it would be the "Serious Doll" from the "Nursery Suite" with its heart-rending flute solo. The suite was dedicated to Princess Elizabeth, now H. M. The Queen. Its title is misleading: it is not music for children but for adults about children: and it is music of outstanding beauty. It took two recording sessions - one on 23rd. May, 1931 and the other on 4th. June, 1931, at which the Duke and Duchess of York - later to become King George VI and Queen Elizabeth - were present, to complete that recording of the work (D 1998/9). So far as I can see, this charming small-scale suite was the last one conducted by Elgar to appear as a black label D - an appropriate end to his work for the series to which he had contributed throughout his life.

that we find in "The Planets" written some ten years later. Far less attractive works have survived longer although Columbia used "Marching Song" as a side-filler in the Planets Suite and (in the electrically recorded version) it stayed in the catalogue until after the World War II.

On the other hand few can mourn the disappearance from the repertoire of Beni Mora, written after a visit to Algeria. Holst was obviously greatly interested in oriental culture and sought to convey his impressions of Algeria and of some of the music he heard there in this suite. Regard it as a comment on the composer - by no means an unkindly one - and as a reminder of the way in which this very interesting man was able to respond to what he heard.

The Four Songs for Violin show a much more profound side of Holst. Settings of mediæval religious poems, they were written in the middle of the first world war, shortly after he wrote "The Planets". One is immediately reminded of a work by another English composer that has survived; Vaughan Williams' "On Wenlock Edge". Perhaps one accepts the piano too readily as the natural instrument to accompany the human voice. Holst like Williams, shows us how well the stringed instruments can blend with the voice of the singer.